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Colombia's Maloka

How a small but dedicated team built S. America's first LF theater

by Elizabeth Hoyos Truillo

In 1992, interactive science centers and LF theaters were practically nonexistent in Colombia. But the **Colombian Association for the Advancement of Science**, a nonprofit group headed by scientists to promote science and technology, decided to meet the challenge. We wanted to create such a facility and work with the community to increase public awareness of science.

The name we chose for our fledgling center – **Maloka** – comes from an ancient tribal council house, a place open to the stars where people could observe the heavens and discuss the important issues of the day. A Maloka has been the most important tribal center, a place where people can learn and grow. At the Maloka, people acquired wisdom, and that is what we hoped to be for the community.

We started a feasibility study, even though we had no way to pay for the work team, engineers, architects, and industrial designers who would eventually be need-

(See **MALOKA** on page 8)

Effects of SARS on LF

Severe acute respiratory syndrome (SARS) struck China and other eastern countries as the conflict in Iraq was winding down. A handful of cases were also discovered in Toronto, and the World Health Organization issued advisories about traveling to affected areas.

Tuan Chiong Chew, director of the **Singapore Science Centre**, one of three LF theaters in the city-state, tells *LFX* about the effect in Singapore, where 200 cases were reported:

"SARS has had a serious impact. The Science Centre's attendance is down about 50%; even worse for the theater. Things are slowly improving. As we are mainly dependent on local tourism, [our] figures should pick up faster than attractions that rely on international tourists."

Torontonians were irate about the immediate negative impact of WHO's warnings against visiting the city. But amid canceled conferences and empty hotels, the effect on LF was relatively mild. **Andrew Sherbin**, manager of corporate affairs for **Famous Players**, which operates three IMAX theaters and dozens of conventional screens in the Toronto area, told *LFX* that their theaters had seen "a slight dip," that might have been attributable to SARS or just a random variation.

David Calado, park operations manager at **Ontario Place**, home of the world's first permanent IMAX® theater, said that some school groups had canceled, but otherwise he had seen little effect, largely because the park's summer season doesn't start until mid-May. He said he expected things to be back to normal by then.

We were unable to obtain any comment by press time from representatives of the **Hong Kong Space Museum** or any of the other LF theaters in China.

IMAX gets *Matrix* pix

Imax Corporation and Warner Bros. announced in late April that the second and third films in the *Matrix* trilogy will be released this year in 15/70 editions produced with Imax's DMR™ digital repurposing technology.

The Matrix Reloaded, the sequel to the 1999 special-effects blockbuster *The Matrix*, opens in 35mm theaters on Thursday, May 15. *The Matrix Reloaded: The IMAX Experience* will open in **Regal**, **Loews**, **Cinemark**, and **Famous Players** IMAX theaters on June 6, and will open in smaller chains and institutional theaters two weeks later. Imax co-CEO **Bradley Wechsler** estimated that the film would get about 50 IMAX theater bookings.

The Matrix Revolutions, the third film, will open in 35mm and IMAX theaters simultaneously on Nov. 5, 2003. It will be the first DMR film to open day-and-date in LF and conventional theaters. (Last November, **Disney's** animated *Treasure Planet* became the first film to open in 35mm and LF on the same day. *Ghosts of the Abyss* was the first live-action film to do so.)

The IMAX editions will be distributed exclusively to IMAX theaters by Warner. Although the science-fiction films are clearly aimed at commercial theaters, Imax co-CEO **Richard Gelfond** told *LF Examiner* that he expects some institutional theaters to book them. He added that no additional DMR releases are expected in 2003, but some 2004 titles will be announced before the end of the year.

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Founded 1997 as MaxImage!

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by Marty Shindler

The Blow Up Over Blow-Ups

Many in the LF industry are up in arms about 35mm prints being shown in IMAX theaters, Disney's re-releases, IMAX's DMR™, and other methods of blowing up smaller formats to LF. The recent announcement that the next two installments of the *Matrix* franchise will be released to IMAX theaters has reignited the debate.

Not since the advent of commercial LF theaters has there been such a polarizing controversy. But the energy expended on this is counterproductive. The commercial sector will not go away, at least not in the short term.

I believe the commercial and institutional segments are finally about to separate, after being on the verge for years. They are different businesses with different motivations and missions. To consider them the same, just because they have similar projection systems, is short-sighted.

There simply have not been enough LF films for the ravenous commercial theaters. With institutional theaters dominating the market in numbers and performance, few producers have found it profitable to make films specifically for the multiplex audience. So the chains resorted to 35mm screenings of event films when they didn't have a hot LF film. And now most are taking every DMR film being offered.

Multiplex audiences are not the same as those attending institutional theaters. According to the **Motion Picture Association of America**, 38% of all moviegoers are frequent moviegoers and 60% of them are between the ages of 18 and 20. The MPAA also reports that 28% of moviegoers see a movie at least once a month, and these moviegoers make up 81% of ticket sales. Furthermore, 88% of 12- to 17-year-olds are frequent or occasional moviegoers. Traditional LF films do not attract this

Shindler's Site

audience.

Will the *Matrix* films perform? Maybe, maybe not. Will other films be converted? Maybe, maybe not. Let's look at some of the attempts that have been made and some that are anticipated:

Apollo 13 was the first title to be released via the DMR process. Its box office total of \$1.6 million to date must be considered a failure in light of the costs of conversion, marketing, and distribution. **Universal** has not announced any new LF projects, not even *Far and Away*, a Ron Howard film shot in 70 mm.

Star Wars, Episode II had an impressive opening, but it probably only just broke even. No new LF projects yet from **Fox**, not even *X2: X Men United*, which had an immense opening.

The **Disney** films have had mixed results. The first, *Fantasia/2000*, did enormous business — \$75 million in 100 theaters — but the rest have shown diminishing results. *The Lion King*, the most popular animated film of all time, spawning a hit Broadway show and many other spinoffs, must have been particularly disappointing to the company. It took in less than \$16 million in four months, only 20% of *F2K's* total. Disney uses the LF re-releases as marketing for the DVD and home video releases, so box office results don't tell the whole story of the bottom line for Disney's LF projects. Nevertheless, there are signs that Disney is rethinking its LF strategy.

The *Matrix* films may indeed attract an audience to IMAX screens, even though the LF *Matrix Reloaded* is opening three weeks after the 35mm premiere. The film will open to huge audiences, but will they return to see the 15/70 version? Will *Matrix* fans make an IMAX screening their first viewing of the film? Probably not. Few will be willing to wait weeks and pay \$3.00 extra without having already seen the film at least once in 35mm. If, somehow, the film is not a huge hit, the IMAX version will wither on the vine.

The logistics of getting a film com-

pleted for 35mm release, even without DMR, are formidable. Having been involved with several high-profile, effects-laden event films, I know that post production often comes right down to the wire, with prints sometimes shipped to theaters still wet from the lab. But since the second and third *Matrix* films have been in production simultaneously for a couple of years, the extra time needed for DMR should not complicate the day-and-date release of *Matrix Revolutions* in November.

But rather than complain and argue, the LF industry should consider how various blow-up techniques might benefit institutional films and theaters.

For example, would it not be more economical to produce a film in 35mm or HD and blow it up for release? LF cameras are heavy and have limited film capacity, forcing frequent film reloads. This increases the time needed and therefore the costs. But shooting in 15/70 need not be the holy grail. The expense of 15/70 shooting is no doubt one of the reasons why we will see a decline in LF releases over the next few years.

Consider *Winged Migration*, an Academy Award® nominee for best documentary last year. Blown up to LF, would its family-oriented, educational topic play well in institutional theaters? Probably, but only if they chose to book it. *The Old Man and the Sea*, which won an Academy Award®, fared poorly in the LF industry. It deserved better.

But less important than the specifics is the concept. The blow-up process can enhance films of all kinds, commercial or institutional, 2D or 3D. Let's not limit ourselves to doing things the same way we have always done them. Let's not blow up over the blow-up process.

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Stassen on Hollywood Films in LF Theaters

by Ben Stassen

Following the release of *Haunted Castle*, I found myself at the center of the debate about the type of programming that is acceptable to the giant-screen theater network. Now that films with far more violence than *Haunted Castle* are being released and no one is even raising an eyebrow, I am often asked whether I feel vindicated or bitter about the whole incident.

Well, my answer is simple. I don't feel the need to be vindicated and I was never bitter. Actually, the controversy with **Imax Corporation** helped us greatly in marketing the film, and Imax executives have since acknowledged that *Haunted Castle* is a worthwhile addition to an increasingly eclectic LF film library. The film has done very well wherever it has played and it will stay on the top-grossing charts for years to come.

In general, I have no problem with any type of film being shown in a giant-screen theater, be it R-rated or G-rated. The coming release of *The Matrix Reloaded: The IMAX Experience* is no exception. Exhibitors know best how to program their theaters. Of course, there is a certain degree of hypocrisy out there. Some theaters that, in the recent past, rejected more traditional LF films (*Haunted Castle*, but also *Encounter in the Third Dimension*, which starred *Elvira*) because they did not meet the "family-friendly" criteria so dear to our industry, are now programming quite violent Hollywood films (*Star Wars, Episode II, Matrix*). But the times they are a-changing, and I welcome this evolution.

Having said that, the release of Hollywood films — including DMR-ed titles and **Disney** films — to giant screen theaters is killing independent film production. We are already seeing a drop in original LF production: 15 films released in 2002, 10 to 12 in 2003 and probably no more than five to eight per year in the foreseeable future. Since last October, three 35mm blow-ups (*Star Wars, Treasure Planet, and The Lion King*) have taken over half of the programming slots in North America, leaving very little space for other films. In

the current situation, at best only two or three films a year can recoup their investment. It makes absolutely no sense to embark on an LF production unless you have a good deal of "free money" (sponsors, NSF grants, etc.)

One could argue that this is how the free market works. The strong survive, the weak disappear. The problem is that the LF network is much too small and too specialized to support the "Hollywood" type of release we are seeing today: simultaneous release in a large number of theaters, combined with a substantial advertising campaign. This seems like a good plan if you can afford it, except that the business model does not make any sense.

For a business model to work, it has to



Ben Stassen

benefit all parties: the exhibitor, the distributor, and the producer. Over the last 18 months, exhibitors (although not all of them) have had short-term benefits from the flurry of DMR/Disney releases in rapid succession. But none of the 35mm blow-ups released in the last 18 months has generated enough revenues to cover even their print and advertising costs.

Take Disney, for instance. The media giant has released five titles (six with *Ghosts of the Abyss*) in three years: *Fantasia/2000*, *Beauty and the Beast*, *Ultimate X*, *Treasure Planet*, and *The Lion King*. The total box-office revenues for these five titles is about \$125 million or a "mere" \$25 million average per film. While it is true that Disney collects 40–50% of the

box office, instead of the traditional 15–25%, the distribution investment has been proportionally colossal for our niche market: over 400 free prints, great (and expensive) marketing material, huge advertising budgets, and of course large expenditures for the 15/70 and 8/70 conversion and/or production.

Our company could probably produce two or three LF 3D films with the money Disney must have lost in three short years in this business, especially if you consider that *Fantasia/2000* generated 50% of Disney's LF revenues to date, but did almost no business in 35mm theaters. Then again, Disney may have a long-term strategy in which such short-term losses are irrelevant. If not, the company from Burbank could be looking for the exit sooner than we think.

The arrival of major players like Disney, **Fox**, and **Warner** has already changed our industry forever, and not entirely for the worse, I must say. But what will happen when the dust settles and the big guys take their chips to another gambling table? Will the few independents left be able to pick up the pieces and deliver the new type of products our niche audiences have come to expect? I think so, but only if this Hollywood nonsense stops soon. Otherwise we will be too weak to get up off the floor.

Independent producers and distributors should try to take advantage of the situation and try to find a new equilibrium between what exhibitors spend for the machine in the projection booth and the film projected on their screens.

It is currently almost impossible for a producer to recoup the production budget from 15/70 exhibition of our films. For every million dollars spent, a film has to gross about \$7.5 million (if it's 2D) and \$5 million (for 3D) to break even. Exhibitors claim they cannot afford to pay higher lease fees. Yet most commercial and many institutional venues have no problem forking over 40–50% to Hollywood distributors. The free prints and big advertising and marketing support make it worthwhile, they claim.

(See **STASSEN** on page 11)

THE BIZ

FILM STOCK

(from **BIZ** on page 1)

Like the two previous DMR releases, *Apollo 13* and *Star Wars Episode 2, The Matrix Reloaded* has a running time of about 140 minutes, but unlike them, the LF edition will not be edited. New larger platters will be provided, although some theaters will still need to upgrade their reel units to handle the extra capacity.

All three of the *Matrix* films were written and directed by brothers **Andy** and **Larry Wachowski**, and star **Keanu Reeves**, **Larry Fishburne**, and **Carrie Anne Moss**.

Several industry observers have commented (to LFX privately and publicly on such forums as 1570.com) on the irony of this release, in light of Imax's previous statements. Two years ago the company publicly criticized the makers of *Haunted Castle* for that film's brief scenes of implied torture, saying such material was not appropriate in IMAX theaters which, it said, are perceived as being "family friendly." (See *Shorts*, LFX January 2001, March 2001, and Ben Stassen's article on page 3 of this issue.) At about the same time, Imax imposed restrictions on multiplex theaters running 35mm films (including the original *Matrix*) in their IMAX theaters to avoid public confusion between the IMAX experience and 35mm films.

Imax Q1 results

On May 5, **Imax Corporation** announced its earnings report for the first quarter ending March 31, 2003. The company declared a net profit of US\$2.4 million (\$0.07 per share) on revenues of \$34 million, an increase of 20% over the same period last year, which saw a net profit of US\$2.0 million (\$0.06 per share) on revenues of \$31.3 million. (Last year's profit figure excludes the effects of a one-time repurchase of the company's debt. See *The Biz*, LFX May 2002.)

The company signed deals for six systems and recognized revenue on eight installed systems, compared to three signings and six installations in 2001's Q1. The backlog as of March 31, 2003, was 59

systems, with a value of \$146 million.

The company's shares had been declining from late last year until mid-March, when the annual report posted a profit for fiscal 2002. Share prices rose from a low of \$2.62 in February, jumping by nearly a dollar shortly after the annual report. After climbing steadily in March and early April, they jumped suddenly again on the announcement of the *Matrix* deal (see above), topping \$8.00 before the Q1 results were announced on May 5. On that

day they opened at \$8.19 (up from the previous day's close of \$7.40) and closed at \$7.93.

Moody's rates Cinemark debt B3

Moody's Investors Service assigned a B3 rating to the recent \$210 million follow-on offering of 9% senior subordinated notes issued by **Cinemark USA, Inc.**, and confirmed all existing ratings for the company. Moody's said it sees the follow-on offering as essentially credit neutral.

Gelfond on Imax's future

Imax Corporation co-CEO Richard Gelfond described the company's new direction in the May 5 conference call with analysts after the first quarter results were announced.

"The main factor driving both our optimism and our commercial strategy is a fundamental change in our business model that has occurred over the last twelve months. We've taken numerous steps towards making the IMAX business easier and more profitable for our two key constituencies: the Hollywood studios and commercial exhibitors. Specifically, we have used innovations, including IMAX DMR™ and IMAX MPX™, to make our business 'plug and play' for the studios and exhibitors.

"As most of you know, Imax makes most of its profits from sales and leases of new IMAX theaters and increasing the attendance at existing theaters. To continue to make theaters attractive to potential customers, we have to ensure that we're driving strong returns for our existing theater customers. With IMAX DMR and IMAX MPX we can combine the best of Hollywood's event films, which consumers will pay a premium price for, with an IMAX theater that delivers The IMAX Experience® at lower capital and lower operating costs...."

"On April 23, we made perhaps the most important film announcement in our history: that *The Matrix Reloaded* and *The Matrix Revolutions*, the second and third chapters in the Wachovsky Brothers film trilogy, will both be released in IMAX theaters this spring and fall...."

"The MPX, in combination with our film technology DMR, delivers on our goal of making the IMAX business easier and potentially more profitable for commercial exhibitors. In addition to the significant cost savings as compared to existing IMAX theaters, it also makes the IMAX business easier and cheaper on the operational side. The MPX offers exhibitors something very compelling: a way to distinguish their complexes from their competitors'. Additionally, the MPX no longer requires specialized staff, including the specially trained IMAX projectionist.

"The introduction of the MPX dovetails very well with what is going on with commercial exhibitors in North America. The exhibitors, who have recently experienced a dramatic financial turnaround, are generating significant cash flows and they need ways to grow, but not by building new complexes. IMAX MPX offers exhibitors a way to better utilize their existing complexes by either adding a new theater or by retrofitting two existing stadium seat multiplex auditoriums into one IMAX theater. We've been very pleased by the reception MPX has received from exhibitors, both at ShoWest and in our discussions since then...."

"One of the analogies that we've used before is the Starbucks analogy. They created a premium brand of coffee where one didn't exist before, and now Starbucks is fairly ubiquitous. If in fact our strategy is successful in creating a premium movie-going experience, there will certainly be a lot more IMAX theaters than there are today."

DEALS

Moody's said that the stable rating outlook reflects its expectation that Cinemark will continue to benefit from strong operating performance, tempered somewhat by an anticipated slowdown in box office performance compared to 2002.

Based in Plano, TX, Cinemark operates more than 3,000 conventional 35mm screens and six IMAX theaters in 300 multiplexes.

Imax signs 3-theater deal in India

Imax Corporation has signed a deal with Aerens Developers and Engineers, Ltd., to build three IMAX 3D theaters in India by 2006. The theaters will be sited in "major commercial retail and entertainment complexes" that Aerens, a real estate developer, is planning. The cities and specific locations were not disclosed.

India now has two IMAX theaters, in Mumbai and Ahmedabad, and a third, in Hyderabad, is set to open next month.

Despite its huge population, India is underserved with commercial movie screens, with only about 12,000 in 2002, or 12 theaters per million people. According to *Screen Digest*, the average movie ticket price in India is US\$0.21, the lowest of 52 countries surveyed.

nWave makes 3D HD for aquarium

nWave Pictures has produced an animated 12-minute 3D high-def video movie for the Aquarium of the Pacific in Long Beach, CA. *Animal Vision 3D* is presented in a 180-seat theater with Panasonic Digital Cinema projectors installed by Edwards Technologies, Inc.

The film was produced in partnership with the World Wildlife Fund, Netherlands and "takes audiences on a journey to the most environmentally sensitive areas of the planet to explore the challenges of habitat preservation in an entertaining and meaningful new way."

The film will also be presented at the American Association of Museums conference in Portland, OR, May 18-22.

SimEx/Iwerks sells Shrek sim seats
SimEx/Iwerks is supplying three Uni-

versal Studios theme parks, in California, Florida, and Japan, with more than 1,100 customized 4D motion simulator seats for the parks' new *4D Shrek Experience* rides. Universal Studios Hollywood will get 488 of the seats, Florida will get 300, and the Japanese site will get 320.

The company is also installing three 18-seat Reactor Simulators and a 30-seat Virtual Voyages simulator. Zoos in California, North Carolina, and Ohio will get the former, and the Cradle of Aviation Museum in Garden City, NY (which also has an IMAX theater), will get the latter.

Gorillas fight in Berlin

A charity event in Berlin, intended to celebrate the 100th anniversary of the discovery of the East African mountain gorilla, has run afoul of the legal dispute between Imax Corporation and the Discovery Channel IMAX Theatre.

The theater is involved in litigation with Imax over film and system royalty payments (see *The Biz*, LFX October 2002) and managing director Dieter Buchwald says that Imax refused to release a print of its 1992 film *Mountain Gorillas* for the May 15 event until the theater paid its overdue film lease payments. The event was to be held under the auspices of Klaus Töpfer, executive director of the United Nations Environment Program, and was to be attended by the mayor of Berlin and Adrian Warren, producer of the film.

Buchwald said in a statement that "I do not understand what the charity event for the support of mountain gorillas has to do with our litigation. I will make my theater available for this purpose free of charge and I think it is inappropriate to abuse this willingness as disparagement."

In a statement, Imax replied that it had "offered the print for free and limited itself to requesting a promise that (a) the print would be returned immediately afterwards to Imax (so as to avoid unlicensed use) together with the other out-of-license prints, and (b) the theatre owner would supply up-to-date attendance data as required under the [system lease] contract.

IN MEMORIAM

None of these conditions would cost the owner anything, but he still refused.... Fortunately, the event goes ahead in the Cinestar IMAX Theatre, only a block away from the original location, and Imax makes the film available for free in the hope that many will attend and support this good cause."



Alison Lorimore

Alison Lorimore dies

Alison Logan Lorimore, wife of MacGillivray Freeman Films' Alec Lorimore, died suddenly on April 26 of cerebral arteriovenous malformation. The condition is a congenital disorder of the blood vessels in the brain that had not been suspected before it struck while she was taking a walk. She was 45.

Born Alison Logan in Sarasota, FL, Lorimore sang and acted in musical comedy and opera in the U.S. and abroad, including at the Spoleto Opera Festival in Italy. Her grandfather, Irving Vendig, created and wrote television's *The Edge of Night*. Her mother, Laurie Logan, has had a long career acting on stage, television, and film.

Alison is survived by Alec and their three young sons, Bret, Ben, and John; her mother, Laurie Logan Hudson of Bingham Farms, MI; and brothers Jay Logan of Sarasota, FL, and James Bret Logan of Detroit, MI.

A memorial service was held on May 4 at the Waldorf School of Orange County in Costa Mesa, CA.

Winning an Oscar in the Pre-IMAXian Era

Peter Crane recalls how he helped the three-screen classic *To Be Alive* win an Academy Award

by Peter Crane

In 1962, after a successful but modest experience as an exhibitor in Seattle's "Century 21" Exposition (portions of which later became the **Pacific Science Center**), Johnson Wax announced its decision to sponsor a major pavilion in the 1964-65 New York World's Fair. **H.F. Johnson**, the company's chairman and owner, believed that this was an opportunity to be identified with the fair's theme of "Peace Through Understanding." But more importantly, it would make visitors "feel good about themselves and the future" in the infamous "Sixties," when many long-held values were being challenged.

The decision to make a film, the selection of Francis Thompson as its producer, the design of the pavilion, etc., took more than two years and are worthy of a separate story. Suffice to say, however, that H.F. Johnson gave Thompson free rein to make the film but mandated that "it should *not* contain a single reference to the Johnson company, its products, or its people." This stroke of genius made it possible for the film to qualify for consideration by the **Academy of Motion Picture Arts and Sciences®** as a documentary.

The success of *To Be Alive* at the New York fair was outstanding. The film was presented from 25-30 times daily during the two seasons of the fair, to turn-away crowds. When the fair closed in October 1965, more than four million visitors had seen the film. It was the hit of the fair, the toast of New York, but people west of the Hudson River only heard word-of-mouth accounts from returning fair visitors. And in Hollywood, home to more than 60% of the academy's voting members, it was virtually unknown.

Like most people in the motion picture business, I had always harbored the dream of being part of an Oscar®-winning project. *To Be Alive* had the potential, I believed, to capture the vote of every academy member who viewed it. But it didn't qualify for consideration because of its

three-screen technology.

Nevertheless, as director of Johnson's world's fair pavilion, I felt compelled to recommend to **Sam Johnson** (H.F.'s son, who had taken over many company projects) that we attempt to get *To Be Alive* nominated as a short documentary. Sam returned the lengthy memo I had sent him with three words written across it: "WIN AN OSCAR."

Within a few days, a task force was assembled. It included Francis Thompson and his associate, **Alexander Hammid**, **Bob Henkel**, a talented account executive from Johnson's public relations agency, and myself. Our first job was overcoming the academy's refusal to consider multi-format films of any kind. Thanks to Francis's connections with what then was known as the **MGM Lab**, we were introduced to **Bob Gottschalk**, founder of **Panavision**, and his highly skilled associate **George Kramer**. They proposed that the three 35mm strips be combined onto a single anamorphic 70mm print. This could then be projected in any theater with a 70mm projector.

The next step was to determine if an anamorphic 70mm print would be acceptable to the academy's technical committee. The good news was that it was. The bad news was that to qualify for nomination, *To Be Alive* would have to be shown for at least one week in three theaters together with a feature film; and further, that there would have to be screenings in New York, Chicago and Los Angeles. Our arguments that this was not required of any other aspiring documentary films fell on deaf ears. One unidentified committee member reportedly remarked, "If this company that makes floor wax and bug killers wants to invade the sanctity of the academy, they'll have to abide strictly by the requirements we establish."

So our next order of business was to find theaters with 70mm projectors in the three cities. Fortunately, at that time 70mm feature films were still being projected. We had to select theaters in good condition and take the measurements to

determine what kind of lens could be built to project our film to its best advantage.

But this was only the first step. Once a theater was found to be technically acceptable, the next step was to persuade its operators to include *To Be Alive* in their programming. This involved changing the lens before and after each screening, and of course, disrupting the schedule of feature film shows. Anyone who knew anything about the film exhibition business probably wouldn't have attempted this. Fortunately, we didn't, so we contacted target theaters in each city.

Booking the film in New York was relatively easy. The tremendous popularity it had gained during its two years at the fair made it attractive to several theaters. Also, Francis Thompson's connections with the New York members of the academy helped it out-draw the theater's feature film. And of course, once the booking was announced, hundreds of *To Be Alive* "addicts" (several claimed to have seen the film as many as 100 times) flocked to the midtown theater for one more look at the film described as the "Cinematic Masterpiece of the Century."

In Chicago, a theater was found that qualified technically, but the manager hadn't heard of the film. Fortunately, Chicago was only 60 miles from the Johnson Wax headquarters in Racine, WI, and thanks to a bit of pecuniary persuasion, the film was booked for a week in one of the Loop's best venues.

The major hurdle was Los Angeles, home to a large majority of the academy's voting members, most of whom had never even heard of *To Be Alive*, let alone seen it in New York. Furthermore, theater operators in L.A. resisted showing any short that might upstage feature films being played during the critical pre-Oscar months. This is where our PR guru, **Lou Smith**, took over. How he did what he did we never learned, but here's what happened.

1. The theater in MGM's cafeteria was fitted with an anamorphic lens, and every day at lunchtime *To Be Alive* was screened.

Many having lunch there were academy members or good friends of voting members.

2. Local voting members received personal phone calls (the word “telemarketing” had not yet been coined) urging them to see the film at one of Beverly Hills’ most prestigious theaters.

3. The theater selected was currently presenting *The Flight of the Phoenix*, a Jimmy Stewart classic, in 70mm.

4. I was given the job of coercing the projectionist to make the lens switch and check the focus before *To Be Alive* appeared on the screen. Not being a union member, I was prohibited from operating the projector. However, after the third day this prohibition was politely forgotten, and every show played in focus.

5. A gala event was held in the theater, closing it to the public for five hours. Johnson Wax was the sponsor and voting members of the academy received personal invitations to a cocktail reception, followed by screenings of the film. Our goal was to get star power, and who were our stars? Greer Garson, Francis X. Bushman, and Lassie! Wow! We got a strong turnout of members, each with a vote as important as any star’s.

It all worked. *To Be Alive* received the nomination, and became the buzz of Hollywood. Not exactly table talk at the Polo Lounge, but definitely cafeteria talk at most of the studios. We were finally in the countdown period to the ceremony, scheduled for the Santa Monica Auditorium on April 18, 1966.

On the afternoon of the event, thinking things were either under control or beyond our ability to change, I was relaxing by the hotel pool. I was interrupted by a frantic Francis Thompson, asking me, “Peter, what if I win? What shall I say? Whom do I thank?”

“Francis,” I replied, “let me write your acceptance speech.” His reaction to this was one of skepticism, but he reluctantly agreed to look over whatever words of

wisdom I could give him. Now, at last, I had arrived! I would be writing words to be heard around the world, assuming of course, that Francis won.

Actually this was not an entirely new experience. My writing skills had been honed at Johnson Wax, first writing those vital words on product containers advising consumers what to do in the event a product was “ingested internally.” Later I graduated to the sacred sanctum of the ad agency producers of Johnson Wax’s commercials, where such classic phrases such as “Raid kills bugs dead” were penned.

So I wrote a speech, and out of loyalty to my employer (and with aspirations for

taking pictures inside the theater. But I had promised to shoot candids during the ceremonies. And if Francis received the Oscar, I was to get a shot of his accepting the award from presenters Milton Berle and Phyllis Diller.

Things did not go well. My attempts to be an inconspicuous paparazzi with my small Leica camera ended up as close-ups of Julie Andrews’ head. The nominee for best actress (for *The Sound of Music*) kept standing up every time I had a good shot in focus.

After putting in a fresh roll of film, I moved into the aisle to catch the Documentary Short Subject winner. Bad decision. From out of nowhere came a very large tuxedo-clad gentleman. Goodbye camera and film, but at least he let me return to my seat.

Milton Berle’s announcement that “the winner is *To Be Alive*” brought euphoria to our small group. My wife and I, Sam Johnson and his wife, and Francis and his associates, all whooped and hugged as we pushed Francis out to the aisle and down to the stage.

Francis’s acceptance speech will long be remembered, at least in Racine. And probably also in Rochester, NY, the home of **Eastman Kodak**, which that year sponsored almost the entire program. Francis paraphrased the words I had written for him, and continued for what seemed an eternity, heaving accolades on Mr. H.F. Johnson, the Johnson family, the company. He did everything

short of making a pitch for their wonderful products.

Long acceptance speeches by Oscar winners are expected and usually tolerated. To the friendly film folks in Rochester, however, Thompson’s words were basically a commercial on a show for which Kodak was footing the multimillion-dollar sponsorship fee. Shortly after the ceremony, Johnson Wax received an invoice from Eastman Kodak for \$45,000 “for preempting two minutes of commercial time allocated to Eastman Kodak during the Academy Awards ceremonies.” The shock was

(see **CRANE** on page 11)



Sam Johnson (left) and Francis Thompson.

moving up the corporate ladder) I loaded it with accolades for the Johnson company and chairman H.F. Johnson, who had selected Francis. Within an hour, I delivered a draft to Francis, with the suggestion that, regardless of what else he said, he should be sure to thank Mr. Johnson, who would be viewing the show from his home.

In 1966, acts of international terrorism were rare, but heavy security had been established outside the Santa Monica auditorium against gate crashers and demonstrators. In addition, there was a rigid rule against anyone except authorized media

Maloka in Colombia: South America's First LF Theater

(from **MALOKA** on page 1)

ed. We also had no first-hand knowledge of the subject, because we had no resources for travel to other similar centers.

We closed the deal for an 8/70 projection system with **Iwerks Entertainment** in 1996. Our sales rep was **Therese Andrade**, then Iwerks' vice president of international sales. The degree of creativity shown by Maloka's work team was very valuable. They worked closely with the Iwerks technical team via e-mail. The design was excellent, despite the fact that the engineers and architects had never seen any other LF theaters or interactive centers before Maloka opened its doors to the public.

The initial plans called for a flat-screen theater designed by our own work team. But intuition told us that our community would be much more excited by a dome theater. We confirmed this during a visit to the **Science Place** in Dallas, TX, made possible through the generosity of a Colombian travel agency. Then-president **William Sudduth** and vice president **Liz Bleiberg** shared the experience of launching their dome theater, which has enjoyed great success. On this trip, several other LF leaders offered their advice about building a theater.

We obtained further confirmation later, during the 1997 meeting of the **Association of Science/Technology Centers**, and called our work team in Bogotá to ask that the flat-screen project be suspended. We felt that we needed to start from scratch on a dome design. We were gratified that our architects and engineers, in spite of the interruption, gave us a vote of confidence and started the work anew.

From the beginning of the project we requested estimates and samples from manufacturers that had provided seats for leading LF theaters. Once we tested the sample chairs, we decided that they did not meet our expectations.

Perhaps the only good thing about the chronic back pain I suffer from is that it makes me a serious critic in the area of comfort. This helped us in finding a Colombian company — **Series** — which generates solutions based on very creative indus-

trial design. Over the course of a year and a half they created seven prototype chairs until finally arriving at the model that is in place in the theater today.

Maloka Corporation was created as a nonprofit private entity and must be self-supporting. The dome theater was inaugurated in August 1998, three months before the center opened its doors to the public.

We wanted an appropriate pre-show to share the concept of a dome theater with the community, but we had no monetary resources. We produced one part here in Colombia and Iwerks gave us its technical support in recording a demonstration of the sound system, highlighting the speakers behind the screen. At that time, the cost of such a pre-show was approximately US\$70,000, but we were able to make a wonderful production for free.

Because the center did not have adequate resources and it was very complicated to promote such an unfamiliar idea to the community, we secured the support of Colciencias, the government organization that promotes science and technology. Our promise was that, once the center was running, we would find a permanent sponsor.

We sought out the most prosperous entrepreneurs in the country and proposed that the dome theater be named

years. **Carlos Ardila Lülle** is the epitome of entrepreneurs in Colombia. He has interests in the beverage, textile, and broadcasting industries and was voted Entrepreneur of the Millennium in Colombia. He has given Maloka his full support, and the theater now bears his name.

Our physical distance from Iwerks' California offices has challenged us to become self-sufficient. Our electronic technicians do the routine maintenance on the projector, and once every two years we receive a visit from an Iwerks engineer. The rest of the maintenance of the dome theater is done completely in house.

As for programming, we have created "film seasons" that integrate films with special exhibits and educational activities. We look for strategic partners relevant to the topic.

(see **MALOKA** on page 9)

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DIRECTORIO TELEFONICO 2000

Maloka appeared on Bogotá's telephone directory in 2000.

Premiering This Month

Texas: The Big Picture

"It takes a big screen to tell a story as big as Texas. *Texas: The Big Picture* is a brand-new, larger-than-life film that captures the myth, majesty, and magnitude of the Lone Star State from the Panhandle to the Rio Grande and from West Texas to the Gulf of Mexico. Created for the IMAX theater of the **Bob Bullock Texas State History Museum** in Austin, *Texas: The Big Picture* is a new part of the Story of Texas experience.

"From the rugged mountains of Big Bend to its towering city skyscrapers, the Texas landscape is as diverse as the folks who live there. See all types of Texans—even armadillos and horned lizards—who call the Lone Star State home, and find out how Texas trailblazers have used innovation and ingenuity to lead the way in exploration, from the depths of the earth to the far reaches of outer space. This larger-than-life movie puts you in a 'Texas state of mind,' daring you to look out at the boundless horizon and dream big.

"Presented by the state of Texas and the **Texas State History Museum Foundation**, *Texas: The Big Picture* is a GSD&M production. Funding was provided by the Texas State History Museum Foundation, **Southwest Airlines**, **ExxonMobil**, and the state of Texas."

Distributed by the Texas State History

Museum Foundation. Premiering May 3 at the Bob Bullock Texas State History Museum; general release: September 2003.

Our Country

"*Our Country* transports us through the twentieth century on the wings of country music.

"During the immigrant migration of the early 1900's, the Jazz Age, World War II, the fabulous fifties, through Sept. 11, 2001, country music has always been a part of America, with its stars and its sound reverberating through the decades.

"*Our Country* traces the development of country music over the past century using rare historical footage, spectacular LF shots filled with today's country stars, and of course, music ranging from the soulful tunes of Jimmie Rodgers, the father of country music, to the jazzy influences in *16 Tons*, to the patriotic climax of *Living in the Promised Land*, sung by Lee Ann Womack.

"Over 50 of country music's top stars, including **Dolly Parton**, **Alan Jackson**, and **Dwight Yoakam**, perform classic songs of the past 100 years in settings as varied as the canyons of Utah, the mountains of Appalachia, the deserts of California, and the stage of the **Grand Ole Opry**.

"*Our Country* is about America: its trials, tribulations, and triumphs. It is about

the wonderful mix of people and music that has created the quilt that is now called simply 'country.' It is about the spirit of a people who created a new nation full of hope and dreams. It is about you and me."

Produced by **Gaylord Entertainment** and distributed by **Giant Screen Films**. Premiering May 28, 2003 at the **Regal Opry Mills IMAX Theatre** in Nashville, TN.



LeAnn Rimes performs in Our Country

(from **MALOKA** on page 8)

For example, we created the "Season of Flight" to accompany our booking of *To Fly!* We formed a strategic alliance with the Colombian Air Force - FAC - and designed a temporary exhibit that featured an A-37 airplane and many other artifacts from FAC. We contextualized them with an exhibit on the history of flight and the different forms of flight, from insects and birds to space travel. This is now a traveling exhibit and tours the country with "Traveling Maloka."

We developed many other educational activities, including courses, workshops, seminars, and lectures by experts. An aviation and space science club for ages 8-14

was also formed.

During the "Season of the Sea," tied to *The Living Sea*, we developed a similar alliance and exhibit with the Colombian Navy.

Generally we have ten shows a day of *The Living Sea*, *Everest*, *3D Mania*, and *Cosmic Voyage*. We also have two additional shows, early in the morning, reserved for school groups. We enjoy a large and faithful clientele.

Maloka is presently the only LF theater in South America and it has received two MAC Awards from the **Giant Screen Theater Association**: Outstanding Theater Launch and Outstanding Advertising for *Everest*.

The theater's dome stands as an icon for Bogotá and for the country, and has won many architectural awards. It has been featured on the cover of magazines and on the 2000 telephone directory. It represents building the future through education, scientific and technological achievement, and social and economic development. We have many Colombian and international visitors, all of them fascinated by their adventure in science and technology.

Dr. Elizabeth Hoyos Trujillo is founder and director of Maloka.

THE *LF* EXAMINER INDEX

April 2003

The weekly box office performance of LF films as reported by their distributors, ranked by North American receipts.

Key to film abbreviations is on page 21.

| Wk Ending | Title | Dom | Dom | Intl | Intl | Total | Wks | — Screens — | | |
|-----------|----------|-----------|------------|---------|------------|------------|-----|-------------|------|-----|
| | | Gross | Cume | Gross | Cume | Cume | | Dom | Intl | Tot |
| 4/1/2003 | LionKing | 367,849 | 15,181,870 | | | 15,181,870 | 14 | 57 | | 57 |
| 4/3/2003 | SpaceSta | 337,278 | 35,292,121 | 178,438 | 12,410,483 | 47,702,604 | 51 | 38 | 27 | 65 |
| | Trex | 81,924 | 42,701,960 | 73,366 | 32,353,466 | 75,055,427 | 229 | 5 | 11 | 16 |
| | SAA | 52,165 | 14,354,447 | 30,491 | 4,421,344 | 18,775,791 | 112 | 10 | 9 | 19 |
| | HaunCast | 25,488 | 5,823,127 | 62,578 | 9,415,062 | 15,238,189 | 109 | 3 | 9 | 12 |
| | E3D | 9,069 | 6,791,473 | 42,442 | 29,572,952 | 36,364,425 | 214 | 2 | 9 | 11 |
| | Apollo13 | 7,567 | 1,489,238 | | | 1,489,238 | 28 | 4 | | 4 |
| | Extreme | 4,225 | 12,397,092 | 4,385 | 12,783,569 | 25,180,661 | 212 | 3 | 5 | 8 |
| | Galapago | 3,981 | 13,982,332 | 5,837 | 5,191,978 | 19,174,310 | 177 | 3 | 1 | 4 |
| | AlienAdv | 3,712 | 4,262,418 | 43,761 | 9,850,136 | 14,112,554 | 189 | 1 | 7 | 8 |
| | CTPA | 1,775 | 3,006,415 | 8,448 | 2,649,318 | 5,655,733 | 95 | 1 | 4 | 5 |
| 4/8/2003 | LionKing | 339,467 | 15,520,576 | | | 15,520,576 | 15 | 14 | | 14 |
| 4/10/2003 | SpaceSta | 325,946 | 35,580,234 | 194,823 | 12,614,308 | 48,194,542 | 52 | 35 | 26 | 61 |
| | Trex | 71,742 | 42,769,452 | 78,242 | 32,425,892 | 75,195,344 | 230 | 6 | 10 | 16 |
| | SAA | 50,062 | 14,404,509 | 63,836 | 4,485,180 | 18,889,688 | 113 | 10 | 9 | 19 |
| | HaunCast | 26,130 | 5,894,257 | 63,272 | 9,478,334 | 15,372,591 | 110 | 3 | 7 | 10 |
| | E3D | 9,564 | 6,801,037 | 45,272 | 29,618,224 | 36,419,261 | 215 | 2 | 9 | 11 |
| | Apollo13 | 6,742 | 1,492,468 | | | 1,492,468 | 29 | 3 | | 3 |
| | Galapago | 6,460 | 13,987,295 | 6,567 | 5,198,057 | 19,185,351 | 178 | 4 | 1 | 5 |
| | Extreme | 4,204 | 12,401,296 | 3,603 | 12,787,172 | 25,188,468 | 213 | 3 | 6 | 9 |
| | AlienAdv | 3,876 | 4,266,294 | 44,280 | 9,894,416 | 14,160,710 | 190 | 1 | 6 | 7 |
| | CTPA | 1,038 | 3,007,388 | 2,859 | 2,669,554 | 5,676,942 | 96 | 2 | 2 | 4 |
| 4/15/2003 | LionKing | 96,549 | 15,563,397 | | | 15,563,397 | 16 | 14 | | 14 |
| 4/17/2003 | GOTA | 2,215,290 | 2,215,290 | | | 2,215,290 | 1 | 97 | | 97 |
| | SpaceSta | 341,301 | 36,033,516 | 194,471 | 12,818,589 | 48,852,105 | 53 | 29 | 26 | 55 |
| | Trex | 96,495 | 42,876,477 | 72,818 | 32,500,007 | 75,376,485 | 231 | 4 | 8 | 12 |
| | SAA | 31,230 | 14,435,739 | 39,504 | 4,524,684 | 18,960,423 | 114 | 10 | 9 | 19 |
| | HaunCast | 25,900 | 5,920,157 | 65,400 | 9,543,734 | 15,463,891 | 111 | 3 | 9 | 12 |
| | E3D | 9,200 | 6,810,237 | 43,000 | 29,661,224 | 36,471,461 | 216 | 2 | 9 | 11 |
| | Galapago | 5,460 | 13,992,472 | 14,141 | 5,214,536 | 19,207,008 | 179 | 4 | 1 | 5 |
| | Extreme | 4,130 | 12,405,426 | 25,622 | 12,812,794 | 25,218,220 | 214 | 3 | 6 | 9 |
| | AlienAdv | 3,500 | 4,269,794 | 45,200 | 9,939,616 | 14,209,410 | 191 | 1 | 7 | 8 |
| | Apollo13 | 3,083 | 1,495,300 | 24,869 | 43,725 | 1,539,025 | 30 | 1 | 1 | 2 |
| | CTPA | 2,030 | 3,010,243 | 5,753 | 2,677,561 | 5,687,804 | 97 | 1 | 2 | 3 |
| 4/22/2003 | LionKing | 58,480 | 15,621,102 | | | 15,621,102 | 17 | 14 | | 14 |
| 4/24/2003 | GOTA | 2,050,840 | 4,266,130 | | | 4,266,130 | 2 | 97 | | 97 |
| | SpaceSta | 398,071 | 36,511,002 | 257,896 | 13,234,380 | 49,745,382 | 54 | 30 | 25 | 55 |
| | Trex | 131,886 | 43,166,059 | 90,070 | 32,634,933 | 75,800,992 | 232 | 6 | 8 | 14 |
| | HaunCast | 68,195 | 5,988,352 | 101,812 | 9,645,546 | 15,633,898 | 112 | 4 | 9 | 13 |
| | SAA | 56,377 | 14,492,116 | 32,276 | 4,556,960 | 19,049,076 | 115 | 10 | 9 | 19 |
| | E3D | 15,935 | 6,826,172 | 35,000 | 29,696,224 | 36,522,396 | 217 | 2 | 9 | 11 |
| | Extreme | 9,777 | 12,415,203 | 11,183 | 12,823,977 | 25,239,180 | 215 | 3 | 6 | 9 |
| | Galapago | 5,759 | 14,000,967 | 9,465 | 5,235,306 | 19,236,273 | 180 | 6 | 2 | 8 |
| | Apollo13 | 3,730 | 1,503,330 | 25,868 | 64,505 | 1,567,835 | 31 | 3 | 1 | 4 |
| | AlienAdv | 2,775 | 4,272,569 | 56,576 | 9,996,192 | 14,268,761 | 192 | 1 | 7 | 8 |
| | CTPA | 2,536 | 3,015,219 | 9,381 | 2,699,431 | 5,714,650 | 98 | 2 | 1 | 3 |
| 4/29/2003 | LionKing | 39,491 | 15,650,484 | | | 15,650,484 | 18 | 14 | | 14 |

(from **STASSEN** on page 3)

But that argument does not hold up. All the recent Hollywood releases have averaged less than \$200,000 per screen worldwide. Sure, the prints are free, but the huge marketing budgets don't seem to be doing much good. An independent LF release grossing less than \$200,000 per screen would have a tough time getting booked in more than a handful of venues. Since most of the successful independent films average much more than \$200,000 per theater and generate more revenues for the theaters than the Hollywood films, why aren't we getting a bigger cut of the revenues? The current lease rates are simply unacceptably low. The business model

does not work for producers and distributors.

Obviously there is no easy solution to any of these issues. Without Hollywood films, most commercial LF venues in North America would close their doors. Audiences have come to expect better films, but how do we raise the bar when we cannot even recoup our ridiculously low production budgets? Our salvation can only come from the rapid expansion of the theater network, but the only real potential for short-term growth is in the commercial sector. How do we do that if the business model doesn't really work, and how do we do that without many more Hollywood films, thereby killing

original independent 15/70 productions? It feels like a hopeless, lose/lose situation.

But then again, audiences love this format and I still firmly believe that the viability of our industry depends on the short-term development of high-resolution LF digital projection systems that will be cheaper to build and much less expensive to operate than the current film technology. Can this happen before most of us bite the dust?

Time will tell!

Ben Stassen is president of nWave Pictures and directed SOS Planet, Haunted Castle, Alien Adventure, Encounter in the Third Dimension, and Thrill Ride. He lives and works in Brussels, Belgium.

(from **CRANE** on page 7)

short-lived. At the bottom of the page was written, "April Fool! Congratulations on snaring an Oscar, from your friends at the Home of the Yellow Box," followed by signatures of the Kodak group who had tried (unsuccessfully) to obtain a nomination for their World's Fair film, *The Searching Eye*, produced by Saul Bass.

Francis Thompson graciously permitted the Johnson company to display the Oscar in its office lobby for several months. To *Be Alive*, in its 70mm anamorphic single

print, was donated to the United Nations and became its feature attraction at Expo '67 in Montreal. Also in 1967, the Johnson Wax pavilion from the New York World's Fair was relocated to Racine, next to the company headquarters, where *To Be Alive* was screened daily as part of the company's visitor tour program for many years.

As for me, I followed the film to Expo '67, where a French sound track was added, and it played for the crowds attending this great world's fair. And it was there

that I became acquainted with the talented Canadians who later formed the **MultiScreen Company**, which later became **Imax Corporation**.

But you already know that story. (LF Examiner, February 2002.)

Peter Crane has been active in the LF industry for more than 30 years. After the 1964-65 World's Fair in New York, he worked for Disney's W.E.D Enterprises for three years. In 1971 he founded Peter Crane Associates, which has been involved with the development of more than 50 LF theaters.

(from **SHORTS** on page 24)

um, the Nature Conservancy, and the California Latino Legislative Caucus sponsored an Earth Day event at the **Esquire IMAX Theatre** in Sacramento, CA, on April 22. The event included a screening of *Ocean Oasis*, made for the museum by **Summerhays Films**, which was recognized for its "contribution to protecting areas of Baja California and the Sea of Cortes."

Guests included state senator **Denise Ducheny** and other members of the California state legislature.

Dalsa unveils 4K camera at NAB

At the **National Association of Broadcasters** convention in April, Ontario-based **Dalsa Corporation** unveiled its 4K digital video camera designed specifically for cinematographers. The camera uses a 4K-by-2K chip that is the same size as a 35mm film frame, accepts standard 35mm PL-mount lenses, and uses a precision reflex viewing

system. With eight million pixels, the sensor has four times the resolution of HDTV, and is also not limited to a fixed frame rate, making it capable of slow motion photography.

Almost free Living Sea DVD

Want a copy of **MacGillivray Freeman Films' The Living Sea** on DVD, but don't want to shell out \$16.99? Buyers of select items from Microsoft, Amazon.com, Gateway, or Dell Computers, will receive a free copy Microsoft's "Do Amazing Things" DVD. In addition to promotional pitches for Windows XP, the disc includes MFF's 1995 LF film in its entirety (but without the extras that are on the regular DVD). The disc also contains high-def versions of three shorts from the BMW Films series, *The Hire* and other material.

The DVD can be ordered directly from Microsoft.com for the price of shipping.

Asteroid named for Mr. Rogers

The **Carnegie Science Center** in Pittsburgh, PA, has taken the lead in having an asteroid named after the late Fred Rogers, popular host of the long-running children's show, *Misterogers' Neighborhood*, and a Pittsburgh native. **John G. Radzilowicz**, director of Carnegie's **Buhl Planetarium and Observatory**, suggested that asteroid #26858 be named for Rogers, and the International Astronomical Union has agreed.

The only astronomical objects named for people are comets, asteroids, and surface features like craters on the Moon. The honor cannot be bought; it is based on merit as judged by the international astronomy community. There are currently about 30,000 known asteroids, and approximately 9,000 have names.

Rogers, who died in February, appears in the science center's signature LF film, *Pittsburgh's Big Picture*.



* New listing.

Underlined titles are 3D

Updated information is printed in bold.

Unless noted, all films are being shot in 15/70 and will run about 40 minutes.

The Lion's Roar (formerly *Roar: Lions of the Kalihari*)

Tim Liversedge Productions; distributor: Destination Cinema; director, producer, DP: Tim Liversedge; script: Eleanor Grant; score: James Levine; executive producer: Lisa Truitt. Release: Fall 2003.

- Picture is locked.
- All aspects of post production are approaching completion.

Virtual Actors featuring The Boxer (wt)

TAARNA Studios Inc.; distributor: tba; writer, producer, director: Pierre Lachapelle; line producer: Lucie Marchand; vfx team leader: Stephen Menzies; based on a story by Kaveh Kardan. 3D. Release: Fall 2003.

- Picture is locked.
- Film recording is in progress.
- Sound will be recorded at Skywalker Sound this summer.
- Expect to show completed film at GSTA conference in September.

Volcanoes of the Deep Sea

Volcanic Ocean Films; distributor: Stephen Low Distribution; director: Stephen Low; DP: William Reeve; script: Alex Low; chief scientist: Richard Lutz; line producers: Lily Antonecchia, Dougal Caron; producer: Pietro Serapiglia; executive producer: Alex Low. Release: Fall 2003.

May '03

July '03

Jan '04

**Texas
OC**

**RF
YBS**

Roar

VA

VOTDS

E3D2

- Principal photography is complete.
- Editing is in progress.

Encounter in the Third Dimension 2

(wt)

nWave Pictures; distributor: nWave Pictures Distribution; director, story, executive producer: Ben Stassen; DP: Sean Phillips; animation: Movida/Trix; writer: Kurt Frey; producers: Charlotte Huggins, Caroline van Iseghem. Cast: Stuart Pankin. 3D. Release: late 2003.

- Spring: Voice recording, compositing live actors into digital environments.
- 60% of film recording is done.
- Sound will be recorded this summer.
- Expect to show completed film at GSTA conference in September.

Red Flag* (wt)

A look inside the U.S. Air Force's air combat training school.

Stephen Low Productions; distributor: Montreal Pacific Films, Inc., K2 Communications; director: Stephen Low; DP: William Reeve; script: Stephen Low, Denny Kuhr, Joe Stanley; producers: Stephen Low, Pietro Serapiglia; executive producers: Robert Kresser, Jan Baird, K2 Communications. Release: December 2003.

- The premiere film for the Smithsonian's extension of the National Air and Space Museum at Dulles Airport in Virginia.

The Young Black Stallion

Kennedy Marshall Company; distributor: Buena Vista; director: Simon Wincer; DP: Reed Smoot; script: Jeanne Rosenberg; producers: Fred Roos, Frank Marshall, Kathleen Kennedy; executive producer: Jeanne Rosenberg. Cast: Diana Tamimi, Patrick Elyas, Richard Romanus. Release: Dec. 25, 2003.

- Principal photography is complete.
- Editing is in progress.

Sacred Planet

Sacred Planet Project, Ltd.; distributor: Buena Vista; director: Jon Long; DP: William Reeve; script: Jon Long, Karen Fernandez; producers: Karen Fernandez, Jon Long; executive producer: Jake Eberts. Release: April 2004.

- Principal photography is complete. Post production has begun.

Birds of Prey

Walt Disney Pictures; distributor: Buena Vista; director, DP: Reed Smoot; script: Mose Richards; producer: John Wilcox; executive producer:



George Casey filming for *Forces of Nature* after the August 1999 earthquake in Adapazari, Turkey.

SP

Trains

BOP
ON

Greece **Siberia** **Aladdin**
 HOI **NASCAR Vikings** **Manatee**

Brain

er: Roy E. Disney. Release: Spring 2004.

— Principal photography began last fall and is nearly complete.

Forces of Nature: Natural Disasters

National Geographic/Graphic Films, Inc.; distributor: Destination Cinema; director: George Casey; script: Mose Richards; DP: Sean Casey; second unit DP: Greg Eliason; producer: Paul Novros; executive producer: Lisa Truitt. Release: Spring 2004.

— Filming of earthquake scientists in Turkey, set for March, has been delayed by war.
 — April: Filmed in Tornado Alley in the Midwest U.S.
 — Editing has begun.

Greece: Secrets of the Past (wt)

MacGillivray Freeman Films; distributor: MFF; director: Greg MacGillivray; editor: Stephen Judson; camera: Brad Ohlund, Greg MacGillivray, Jack Tankard, Ron Goodman; script: Jon Boorstin, Stephen Judson; producers: Greg MacGillivray, Alec Lorimore. Release: Spring 2004.

— Filming will resume in September and October.

The Heart of India (wt)

Tricolor Films/Bharatbala Productions/MacGillivray Freeman Films; distributor: MFF; director: G. Bharat; DP: Reed Smoot; script: Michael Caulfield, Glen Petre; score: A. R. Rahman; executive producer: Sushil Tyagi. Release: Spring 2004.

— November–December: Filmed in India.

— Filming will resume in May.

NASCAR: The IMAX Experience

NASCAR, Imax Corp; distributor: Warner Bros.; director: Simon Wincer; DP: James Neihouse; producers: Lorne Orleans, Doug Hylton; executive producer: Neil Goldberg. 3D. Release: Spring 2004.

— April: Filmed at races in Talladega, AL, and Martinsville, VA.

— Spring: Filming at the NASCAR research center in North Carolina.

— June: Filming at race in Brooklyn, MI.

Secrets of Siberia

Egoli Tossel Film, Cine Dok; distributor: tba; director: Frank Mueller; DP: Rodney Taylor. Narrator: Peter Ustinov. Release: Spring 2004.

Vikings

Sky High Entertainment; distributor: Sky High; director, writer: Marc Fafard; editor: Rene Caron; producer: Carl Samson. Release: Spring 2004.

— May–September: Filming in Quebec, Newfoundland, Greenland, Iceland, U.K., and Norway.

Aladdin

Walt Disney Pictures Animation; distributor: Buena Vista; directors and producers: Ron Clements, John Musker; script: Ron Clements. Cast: voices of Robin Williams, Scott Weinger, Linda Larkin, and Gilbert Gottfried. 90 min. Release: 2004.

— 1992 animated feature is being repurposed for LF theaters.

Manatee: The Forgotten Mermaid

Machine Age Films; distributor: tba; producers/directors: Mark Merrall, Tom Boyd; DP: James Matlosz; underwater DP: Tom Boyd; score: Joan Jones. Release: 2004.

Trains

Totale Fiction/Cinema Japan/Rigaud Production/La Géode; distributors: Giant Screen Films (North America, Europe), Cinema Japan (Asia); director, DP: Pierre Willemain; producer: Dominique Rigaud. Release: October 2004.

— Filming planned for spring has been delayed until fall 2003.

— Will film in USA, Canada, Peru, Great Britain, Spain, France, Switzerland, South Africa, India, and Japan.

Brain Power* (wt)

The dramatic story of the human brain and recent scientific advances in understanding how it works.

Partners HealthCare; distributor: tba; director, writer: Bayley Sillick; DP: Rodney Taylor; line producer: Daniel Ferguson; senior producer: JoAnna Baldwin Mallory. Release: late 2004.

— July: Filming the Tour de France.

— Fall: Scientific imaging, re-creations, CGI.



Sean Casey (at camera) and Steve Ford filming the Turkish earthquake.

Bookings: May 2003 by Film

798 bookings of 94 films in 269 theaters

Listings shown in **bold face** below are new or updated listings. The rest are unchanged from the previous month's issue.

The data on the following pages are *not* warranted to be comprehensive or accurate in every detail, despite our best

efforts to make them so. They have been compiled from theater surveys, distributors, the Web, and other sources.

We will make every effort to improve the thoroughness, and accuracy of these data. If your theater or film is not shown here, please get in touch with us to update our listings.

Where a date is not shown, it means that no date was provided by the source or, in the case of a closing date, that no date has been set, or that the run is indefinite.

The key to film abbreviations is on page 21.

| Film | Theater | Open | Close | Film | Theater | Open | Close | Film | Theater | Open | Close |
|-----------------|-------------------------|-----------------|-----------------|----------------|--------------------------|-----------------|-----------------|-----------------|----------------------|-----------------|-----------------|
| AEK | Katowice IT | 7/5/02 | 1/4/04 | | Tallahassee | 3/31/03 | 9/28/03 | | Louisville | 3/29/03 | 11/29/03 |
| | Krakow IT | 12/15/01 | 6/11/03 | | Vantaa | 2/6/03 | 2/6/04 | | Milwaukee | 2/28/03 | 10/28/03 |
| | Moscow | 4/4/03 | 10/03 | ATSOT | Goteborg | 10/2/01 | 10/04 | | Montreal VP | 4/18/03 | 12/18/03 |
| | Prague IT | 3/20/03 | 3/19/04 | | Katowice IT | 9/6/02 | 6/30/03 | | Munich | 4/1/03 | 3/31/04 |
| | Singapore GV | 11/21/02 | | | Nuremberg | 12/22/01 | 6/30/03 | | New York AMNH | 4/11/03 | 2/14/04 |
| Africa | Berlin Disc | 4/1/00 | | Bears | Baltimore | 6/23/02 | 9/1/03 | | Oklahoma City | 3/6/03 | 9/30/03 |
| | Nuremberg | 12/15/01 | 12/31/03 | | Calgary SC | 7/28/01 | 8/1/03 | | Orlando SC | 2/15/03 | 10/15/03 |
| | Sioux Falls | 5/24/03 | 5/30/03 | | Edmonton Ody | 2/1/02 | 6/30/03 | | Pensacola | 3/20/03 | 11/20/03 |
| | Toronto OP | 9/23/02 | 6/15/03 | | Hull | 3/03 | 8/03 | | Philadelphia | 2/14/03 | 10/14/03 |
| AIWC | Johannesburg ISA | 2/02 | 9/9/03 | | Myrtle Beach | 1/1/03 | 6/03 | | Pittsburgh CSC | 2/21/03 | 10/21/03 |
| AJ | Hong Kong | 10/18/00 | 8/31/03 | | Parker | 8/31/02 | 8/31/03 | | Portland | 3/7/03 | 10/7/03 |
| | San Diego RHF | 10/5/01 | 6/30/03 | | Portland | 11/1/02 | | | Regina | 2/14/03 | 10/21/03 |
| | Vancouver SW | 3/15/03 | 6/30/03 | | Reno Fleisch | 9/23/02 | 5/23/03 | | San Antonio 2D | 2/14/03 | 10/14/03 |
| Alamo | San Antonio 2D | | | | Seattle Dome | 11/25/02 | 11/25/03 | | San Diego RHF | 2/14/03 | 10/14/03 |
| Alaska | Dwingeloo | 5/1/03 | 9/30/03 | | Sioux Falls | 5/24/03 | 9/26/03 | | San Jose | 4/9/03 | 12/9/03 |
| | Lucerne | 2/2/02 | 6/1/03 | | Sioux Falls | 5/24/03 | 9/30/03 | | Singapore SC | 4/22/03 | 12/22/03 |
| | Myrtle Beach | 4/1/03 | 4/1/04 | | Sydney WBS | 2/03 | 2/04 | | Speyer Imax | 3/27/03 | 11/27/03 |
| | Oulu | 5/1/03 | 4/30/04 | | Vancouver SW | 6/29/02 | 6/03 | | Spokane | 3/6/03 | 10/6/03 |
| | Spokane | 3/15/02 | 6/15/03 | | Yellowstone | 6/1/02 | 6/1/03 | | Stockholm | 5/9/03 | 2/9/04 |
| | Sydney WBS | 11/1/02 | | Beavers | Salt Lake City CP | 4/11/03 | 3/31/04 | | Tampa MOSI | 2/14/03 | 10/14/03 |
| | Tokorozawa | 10/1/02 | 12/31/03 | BP | San Jose | 10/3/02 | 5/3/03 | | Tempe Imx | 3/1/03 | 11/1/03 |
| | Vancouver Imx | 4/17/03 | 10/9/03 | | Taranto | 6/22/02 | 6/21/03 | | Virginia Beach | 3/20/03 | 11/20/03 |
| ALBT | Berlin Disc | 12/1/02 | 6/1/03 | | Valencia Spn | 9/1/01 | 7/30/03 | | Winnipeg | 2/14/03 | 10/14/03 |
| | Lubbock | 2/14/03 | 6/14/03 | Bugs | Bristol | 3/18/03 | 8/18/03 | CTPA | Barcelona | 11/26/01 | 12/31/03 |
| | Melbourne WBS | 2/27/03 | | | Chicago Imx | 5/16/03 | 11/16/03 | | Branson | 3/14/03 | 6/1/03 |
| | Milwaukee | 12/26/02 | 6/15/03 | | Dallas Cmk | 4/4/03 | 8/4/03 | | Brussels | 9/5/01 | 6/30/03 |
| | Stockholm | 9/20/02 | 9/20/03 | | Garden City | 5/26/03 | 12/26/03 | | Cleveland | 3/15/03 | 9/30/03 |
| | Sydney WBS | 3/6/03 | | | Hampton | 5/23/03 | 11/23/03 | | Memphis Pink | 5/21/03 | 9/1/03 |
| | Toronto OP | 5/18/02 | 11/30/03 | | Kansas City Sci | 4/7/03 | 1/8/04 | | Paris Geo | 4/3/02 | 7/1/03 |
| AlienAdv | Barcelona | 4/1/03 | 4/30/04 | | Little Rock | 5/1/03 | 11/1/03 | | Poitiers Imax | 2/1/02 | 1/31/04 |
| | Berlin CS | 3/1/00 | | | London ONT | 5/1/03 | 11/1/03 | | Sudbury | 5/5/03 | 6/30/04 |
| | Kuala Lumpur NP | 6/1/02 | 5/30/03 | | Melbourne WBS | 4/11/03 | 4/11/04 | | Sydney WBS | 3/14/02 | 3/04 |
| | Lehi | 10/29/02 | 11/30/03 | | New Orleans | 3/12/03 | 8/12/03 | | Syracuse | 10/1/02 | |
| | Madrid | 3/26/03 | 3/31/04 | | Providence Imx | 5/19/03 | 11/19/03 | CV | Taipei AM | 7/5/01 | 8/14/03 |
| | Poitiers 870 3D | 2/1/00 | 8/31/03 | | Quebec | 5/16/03 | 11/16/03 | | Alexandria | 10/16/02 | 10/15/03 |
| | Taipei AM | 6/16/02 | 6/15/03 | | Sacramento Imx | 5/19/03 | 11/19/03 | | Fort Worth | 1/7/03 | 12/31/03 |
| | Wuerzburg | 8/9/02 | 6/30/03 | | Sydney WBS | 4/11/03 | 4/11/04 | | Karlshamn | 4/15/03 | 9/14/04 |
| AllAcces | Bratislava | 5/13/03 | 5/14/04 | | Tulsa Cmk | 4/4/03 | 8/4/03 | | Sioux Falls | 2/1/03 | 5/23/03 |
| | Natick JF | 8/22/02 | 8/21/03 | | Vancouver Imx | 4/16/03 | 10/11/03 | | Vantaa | 9/1/02 | 8/31/03 |
| Amazon | Espinho | 8/1/02 | 8/10/03 | | Washington NMNH | 3/14/03 | 8/11/03 | | Washington NASM | 3/10/03 | 3/05 |
| Antarc | Houston MNS | 2/21/03 | 6/5/03 | CDS | Amneville Gau | 5/1/03 | 12/31/03 | Cyberwor | Amneville Gau | 6/1/02 | 5/31/03 |
| | Madrid | 9/1/02 | 9/1/03 | | Atlanta FMNH | 8/1/02 | 5/31/03 | | Birmingham UK | 9/29/01 | 12/03 |
| | Melbourne WBS | 2/03 | 2/04 | | Berlin CS | 1/21/00 | 8/31/03 | | Bratislava | 10/31/02 | 10/30/03 |
| | Sydney WBS | 2/03 | 2/04 | | Birmingham AL | 11/29/02 | 5/31/03 | | Katowice IT | 12/6/02 | 12/5/03 |
| | Toronto OP | 4/1/03 | 3/31/04 | | Boston NEA | 9/26/02 | 8/31/03 | | Krakow IT | 7/12/02 | 7/11/03 |
| Apollo13 | Grand Rapids JLT | 4/23/03 | 6/30/03 | | Bratislava | 4/17/03 | 10/31/03 | | Kuwait City | 12/25/00 | 12/31/03 |
| | Huntsville | 5/23/03 | 11/23/03 | | Fort Lauderdale | 10/5/02 | 9/30/03 | | London BFI | 10/20/02 | 10/19/03 |
| | Indianapolis WR | 5/26/03 | 9/7/03 | | Garden City | 5/23/03 | 9/18/03 | | Malta | 9/1/02 | 8/31/03 |
| | KSC 1 | 9/20/02 | 12/04 | | Krakow IT | 11/15/02 | 6/30/03 | | Melbourne WBS | 6/22/01 | 12/04 |
| | Miami Imx | 5/19/03 | 10/5/03 | | Madrid | 10/24/01 | 8/31/03 | | Nuremberg | 2/12/03 | 2/11/04 |
| | Moscow | 4/4/03 | 10/03 | | Munich | 1/17/02 | 8/31/03 | | Poitiers Imax 3D | 2/1/01 | 1/06 |
| | Raleigh Exp | 5/23/03 | 7/27/03 | | Washington NMNH | 11/2/02 | 8/31/03 | | Saitama | 3/8/03 | 6/1/03 |
| | Seattle PSC 1 | 9/20/02 | 8/16/03 | CRA | Atlanta FMNH | 3/29/03 | 11/14/03 | | Singapore GV | 4/1/03 | |
| | Spokane | 4/1/03 | 6/1/03 | | Birmingham AL | 3/22/03 | 11/22/03 | | Sydney WBS | 6/22/01 | 12/03 |
| | Winnipeg | 3/17/03 | 8/31/03 | | Boston MOS | 2/14/03 | 10/14/03 | DIS | Bratislava | 10/31/02 | 10/30/03 |
| AR | Copenhagen | 2/3/03 | 3/3/03 | | Branson | 3/15/03 | 3/15/04 | | Huntsville | 5/1/01 | 4/04 |
| | Hull | 4/1/03 | 10/1/03 | | Calgary EC | 2/21/03 | 10/21/03 | Discov | Norwalk | 1/17/03 | 6/12/03 |
| | Hutchinson | 1/10/03 | 9/10/03 | | Cape Town ISA | 3/21/03 | 10/21/03 | Dolphins | Dayton | 6/1/02 | 7/30/03 |
| | Jakarta | 12/6/02 | 12/6/03 | | Charlotte | 3/20/03 | 11/20/03 | | Laie | 5/1/01 | |
| | Montreal VP | 10/11/02 | 5/10/03 | | Chicago MSI | 2/14/03 | 10/14/03 | | Nuremberg | 8/15/02 | 8/14/03 |
| | Myrtle Beach | 3/9/03 | 9/9/03 | | Cincinnati | 2/14/03 | 10/14/03 | | Pitea | 5/15/03 | 5/04 |
| | Paris Geo | 4/11/03 | 4/11/04 | | Copenhagen | 5/15/03 | 1/15/04 | | Seattle Dome | 5/25/02 | 5/24/03 |
| | Quebec | 2/11/03 | 9/10/03 | | Duluth | 2/14/03 | 10/14/03 | | Sioux Falls | 2/1/03 | 5/23/03 |
| | Sandy | 4/18/03 | 10/18/03 | | Fort Lauderdale | 3/8/03 | 11/8/03 | | Tallahassee | 3/31/03 | 8/31/03 |
| | Shakopee | 5/10/03 | 11/1/03 | | Fort Worth | 2/28/03 | 10/28/03 | | Warsaw IT | 10/31/02 | 5/31/03 |
| | Singapore SC | 1/4/03 | 7/4/03 | | Hague | 2/14/03 | 10/14/03 | | Wuerzburg | 12/1/02 | 11/30/03 |
| | Sydney WBS | 4/1/03 | 10/1/03 | | Kansas City Zoo | 4/26/03 | 12/26/03 | E3D | Bournemouth She | 2/21/03 | 2/28/04 |

| Film | Theater | Open | Close | Film | Theater | Open | Close | Film | Theater | Open | Close |
|-----------------|-------------------------|-----------------|-----------------|-------------|----------------------|----------------|-----------------|-------------|-------------------------|-----------------|-----------------|
| E3Dcc | Bratislava | 1/15/03 | 1/31/04 | HaunCast | Denver CC Reg | 4/11/03 | 8/03 | HCBTD HH | Leon Exp | 12/1/02 | 5/31/03 |
| | London SM | 7/20/02 | 6/30/03 | | Dublin Reg | 4/11/03 | 8/03 | | London ONT | 8/9/02 | 8/31/03 |
| | Madrid | 10/26/00 | | | Edmonton FP | 4/11/03 | 8/03 | | London SM | 10/11/01 | 10/31/03 |
| | Malta | 3/1/02 | 7/31/03 | | Halifax | 4/11/03 | 8/03 | | Louisville | 1/5/02 | |
| | Munich | 1/15/01 | 6/30/03 | | Honolulu Con | 4/11/03 | 8/03 | | Madrid | 11/6/02 | 10/31/03 |
| | Natick JF | 7/1/02 | 12/31/03 | | Houston Reg | 4/11/03 | 8/03 | | Manchester UCI | 10/12/01 | 5/03 |
| | Sinsheim | 5/16/03 | 10/31/03 | | Indianapolis WR | 4/11/03 | 8/03 | | Melbourne WBS | 10/7/02 | 10/31/03 |
| | Vienna LFC | 6/7/02 | 6/26/03 | | Irvine Reg | 4/11/03 | 8/03 | | Miami Imx | 3/1/03 | 6/30/03 |
| | Copenhagen | 12/1/00 | 5/31/03 | | King of Prussia Reg | 4/11/03 | 8/03 | | Munich | 4/18/02 | 6/30/03 |
| | Jupiter Crn | 5/16/03 | 9/30/03 | | Langley FP | 4/11/03 | 8/03 | | Natick JF | 11/15/02 | 11/30/03 |
| EMSH Everest | Pitea | 1/15/01 | 1/1/04 | HB | Lehi | 4/11/03 | 8/03 | IOTS | Nuremberg | 7/4/02 | 7/31/03 |
| | Stockholm | 5/5/00 | 6/30/03 | | Lincolnshire Reg | 4/11/03 | 8/03 | | Oakland | 8/30/02 | 6/30/03 |
| | Syracuse | 9/14/02 | 5/31/03 | | London BFI | 4/11/03 | 8/03 | | Philadelphia | 4/11/03 | 4/30/04 |
| | Castle Rock | 3/92 | | | London SM | 4/11/03 | 8/03 | | Phoenix | 8/1/02 | 8/1/03 |
| | Birmingham AL | 5/15/03 | 11/30/03 | | Los Angeles Loe | 4/11/03 | 8/03 | | Pittsburgh CSC | 10/11/02 | 6/19/03 |
| | Bournemouth She | 11/8/02 | 5/7/03 | | Los Angeles NA | 4/11/03 | 8/03 | | Providence Imx | 2/27/03 | 7/31/03 |
| | London BFI | 5/26/03 | 12/31/03 | | Manchester UCI | 4/11/03 | 8/03 | | Roanoke | 10/1/02 | 5/31/03 |
| | London SM | 5/3/03 | 12/31/03 | | Mississauga FP | 4/11/03 | 8/03 | | Sagamihara | 10/19/02 | 5/31/03 |
| | Moscow | 4/4/03 | 10/03 | | Montreal FP | 4/11/03 | 8/03 | | San Jose | 11/6/02 | 10/31/03 |
| | Mumbai | 4/5/02 | 5/4/03 | | Nashville Reg | 4/11/03 | 8/03 | | Speyer Dome | 6/6/02 | 12/31/03 |
| Extreme | Penrith | 10/1/01 | 9/30/03 | HCBTD HH | Natick JF | 4/11/03 | 8/03 | Horses | Stockholm | 11/30/01 | 6/30/03 |
| | Pitea | 9/20/02 | 9/15/03 | | New Rochelle Reg | 4/11/03 | 8/03 | | Sydney WBS | 7/22/02 | 10/03 |
| | Prague IT | 3/03 | 9/03 | | New York Loe | 4/11/03 | 8/03 | | Taichung NMNS | 7/1/02 | 7/31/03 |
| | Raleigh Exp | 3/14/03 | 9/27/03 | | Newport | 4/11/03 | 8/03 | | Taipei AM | 5/1/02 | 5/10/03 |
| | Tel Aviv NL | 11/25/02 | 11/25/04 | | Ontario Reg | 4/11/03 | 8/03 | | Tampa MOSI | 5/23/03 | 11/30/03 |
| | Berlin Disc | 5/2/00 | 7/31/03 | | Providence Imx | 4/11/03 | 8/03 | | Tijuana | 8/17/02 | 8/31/03 |
| | Bradford | 2/15/03 | 11/15/03 | | Rochester Cmk | 4/11/03 | 8/03 | | Toronto OSC | 10/12/01 | |
| | Garden City | 5/23/03 | 11/23/03 | | Sacramento Imx | 4/11/03 | 8/03 | | Valencia Spn | 11/1/02 | 5/31/03 |
| | Manchester UCI | 2/28/03 | 7/31/03 | | San Antonio 3D | 4/11/03 | 8/03 | | Vancouver Imx | 10/11/02 | 6/30/03 |
| | Moscow | 4/4/03 | 4/4/04 | | San Francisco Loe | 4/11/03 | 8/03 | | Vienna LFC | 6/7/02 | 6/26/03 |
| FOK | Nuremberg | 12/22/01 | 6/30/03 | India | Seattle PSC 2 | 4/11/03 | 8/03 | ITD | Woodridge Cmk | 3/14/03 | 1/31/04 |
| | Seattle Dome | 5/24/02 | 5/27/03 | | Tempe Imx | 4/11/03 | 8/03 | | Xalapa | 12/1/02 | 12/31/03 |
| | Speyer Imax | 5/1/00 | | | Toronto FP | 4/11/03 | 8/03 | | San Simeon | 8/17/96 | |
| | Speyer Imax | 2/8/02 | 9/1/03 | | Tulsa Cmk | 4/11/03 | 8/03 | | Berlin Disc | 4/1/02 | 4/30/04 |
| | Vancouver Imx | 4/17/03 | 6/30/03 | | Valencia Reg | 4/11/03 | 8/03 | | Honolulu Con | 5/1/00 | 6/30/03 |
| | Branson | 3/14/03 | 6/1/03 | | West Nyack Imx | 4/11/03 | 8/03 | | Amneville Gau | 3/1/03 | 3/1/04 |
| | Cathedral City | 2/7/03 | 5/31/03 | | Woodbridge FP | 4/11/03 | 8/03 | | Fort Worth | 1/10/03 | 1/9/04 |
| | Kuwait City | 4/17/00 | 12/31/03 | | Woodridge Cmk | 4/11/03 | 8/03 | | Houston MNS | 2/21/03 | 6/5/03 |
| | Bangkok | 3/1/02 | 12/31/03 | | Amneville Gau | 10/30/01 | 6/30/03 | | Melbourne WBS | 9/12/02 | |
| | Brussels | 5/2/01 | 6/03 | | Bangkok | 2/8/02 | 6/30/03 | | Paris Geo | 4/1/03 | 3/31/04 |
| Galapago | Grand Rapids JLT | 4/20/03 | 5/20/03 | HB | Barcelona | 5/7/02 | 5/7/03 | JGWC | Sydney WBS | 9/12/02 | |
| | Halifax | 6/14/02 | 6/13/03 | | Belfast She | 10/17/02 | 10/31/03 | | Apple Valley Imx | 5/16/03 | 11/15/03 |
| | Krakow IT | 4/11/03 | 4/10/04 | | Berlin CS | 4/5/01 | 6/30/03 | | Cape Town ISA | 10/11/02 | 10/04 |
| | Quebec | 10/11/02 | 10/10/03 | | Berlin Disc | 4/5/01 | 6/30/03 | | Dallas Cmk | 2/21/03 | 8/03 |
| | Sinsheim | 3/10/01 | 12/31/03 | | Bradford | 1/1/02 | 5/31/03 | | London BFI | 9/14/02 | 9/14/03 |
| | Warsaw IT | 7/12/02 | | | Bristol | 8/25/01 | 10/31/03 | | Malta | 12/15/02 | 5/03 |
| | Washington NMNH | 10/27/99 | | | Galveston | 9/9/01 | 6/03 | | Nuremberg | 3/1/03 | 9/1/03 |
| | Berlin Disc | 4/1/02 | 3/31/04 | | Goteborg | 4/15/03 | 4/30/04 | | Rochester Cmk | 2/21/03 | 8/03 |
| | Cathedral City | 3/15/02 | 6/30/03 | | Las Vegas Imx | 3/12/02 | 10/31/03 | | Taipei MCRC | 7/1/02 | 7/1/03 |
| | Hong Kong | 4/1/03 | 9/30/03 | | Lehi | 10/22/02 | 11/30/03 | | Toronto OP | 5/1/03 | 12/31/04 |
| GC | Jackson MS | 2/28/03 | 8/28/03 | HB | London BFI | 12/1/01 | 8/30/03 | | Tulsa Cmk | 2/21/03 | 8/03 |
| | Katoomba | 6/1/02 | 5/31/03 | | Madrid | 6/12/02 | 6/30/03 | IOTS | Umhlanga ISA | 3/14/03 | 9/13/03 |
| | Las Vegas Imx | 2/6/03 | 9/6/03 | | Manchester UCI | 9/1/02 | 2/04 | | Vancouver Imx | 12/25/02 | 5/03 |
| | Mobile | 12/1/02 | 12/31/03 | | Melbourne WBS | 9/13/01 | 8/04 | | Victoria | 1/4/03 | |
| | Nuremberg | 12/1/02 | 12/31/03 | | San Antonio 3D | 6/7/02 | 6/30/03 | | Wuerzburg | 12/6/02 | 5/03 |
| | Ontario Reg V | 9/13/02 | 9/12/03 | | Sydney WBS | 9/20/01 | 8/04 | | Apple Valley Imx | 1/17/03 | 12/22/03 |
| | Sacramento Imx | 3/1/03 | 8/31/03 | | Tokyo Sei | 3/22/03 | 6/30/03 | | Bochum IM | 8/1/02 | 7/31/04 |
| | Seoul | 12/21/02 | 6/21/03 | | Wuerzburg | 12/1/01 | 5/31/03 | | Townsville | 7/19/02 | 7/18/03 |
| | Shanghai Dome | 1/31/03 | 1/30/04 | | Aguascalientes | 5/23/02 | 5/31/03 | | Ahmedabad | 10/23/02 | 10/23/03 |
| | Tianjin | 2/1/03 | 1/31/04 | | Baltimore | 3/02 | 10/31/03 | | Boston NEA | 12/6/01 | |
| | Addison Mar | 4/11/03 | 8/03 | GOTA | Barcelona | 5/7/02 | 5/7/03 | | Calgary FP | 5/31/02 | 5/30/03 |
| GOTA | Apple Valley Imx | 4/11/03 | 8/03 | | Birmingham UK | 9/29/01 | 6/30/03 | JGWC | Chattanooga | 5/3/96 | 5/3/03 |
| | Baltimore | 4/11/03 | 8/03 | | Bratislava | 10/29/02 | 10/31/03 | | Katowice IT | 7/5/02 | 7/4/03 |
| | Birmingham UK | 4/11/03 | 8/03 | | Bristol | 10/15/01 | 8/31/03 | | Kuwait City | 12/25/00 | 12/03 |
| | Boise Reg | 4/11/03 | 8/03 | | Brussels | 5/1/02 | 5/03 | | Manchester UCI | 10/1/02 | 9/30/03 |
| | Boston NEA | 4/11/03 | 8/03 | | Charleston SC | 3/31/03 | 8/31/03 | | Prague IT | 3/20/03 | 3/19/04 |
| | Bradford | 4/11/03 | 8/03 | | Copenhagen | 1/18/02 | 6/30/03 | | Singapore GV | 1/15/03 | |
| | Buffalo Reg | 4/11/03 | 8/03 | | Denver MNS | 9/1/02 | | | Tsuruga | 3/26/03 | 6/30/03 |
| | Buford Reg | 4/11/03 | 8/03 | | Dwingeloo | 4/27/02 | 5/04 | | Vienna LFC | 6/7/02 | 6/6/03 |
| | Calgary FP | 4/11/03 | 8/03 | | Edmonton Ody | 6/22/02 | 9/30/03 | | Albuquerque | 3/22/03 | 9/21/03 |
| | Cathedral City | 4/11/03 | 8/03 | | Glasgow | 10/11/01 | 9/1/03 | | Berlin Disc | 4/20/03 | 10/19/03 |
| GOTA | Charleston SC | 4/11/03 | 8/03 | HB | Grand Rapids JLT | 8/30/02 | 12/31/03 | | Calgary SC | 10/02 | 10/03 |
| | Chattanooga | 4/11/03 | 8/03 | | Hague | 10/10/01 | 10/10/03 | JGWC | Cedar Rapids | 3/1/03 | 6/30/03 |
| | Chicago Imx | 4/11/03 | 8/03 | | Harrisburg | 1/1/03 | 6/30/03 | | Charlotte | 10/2/02 | 5/1/03 |
| | Col Springs Cmk | 4/11/03 | 8/03 | | Hartford Crn | 5/16/03 | 9/30/03 | | Chattanooga | 2/22/03 | 5/21/03 |
| | Columbus Mar | 4/11/03 | 8/03 | | Kaohsiung | 11/9/02 | 11/8/03 | | Cleveland | 10/4/02 | 10/3/03 |
| | Dallas Cmk | 4/11/03 | 8/03 | | Karlshamn | 10/23/02 | 10/31/03 | | Dallas SP | 3/8/03 | 9/7/03 |
| | Davenport | 4/11/03 | 8/03 | | La Coruna | 10/4/02 | 12/31/03 | | Denver MNS | 3/21/03 | 9/20/03 |
| | Dearborn | 4/11/03 | 8/03 | | Las Palmas | 4/11/03 | 12/31/03 | | Hague | 12/6/02 | 8/31/03 |

| Film | Theater | Open | Close | Film | Theater | Open | Close | Film | Theater | Open | Close |
|--------------|------------------|----------|----------|--------------------|------------------|----------|----------|---|------------------|----------|----------|
| JAC | Hamaoka | 4/1/03 | 9/1/03 | MOE | Columbus COSI | 1/19/02 | 5/24/03 | S&R SAA | Amneville Gau | 11/1/01 | 12/03 |
| | Hastings | 3/3/03 | 9/2/03 | | Dallas SP | 5/25/02 | 5/25/03 | | Baltimore | 2/7/03 | 6/30/03 |
| | Hull | 1/17/03 | 7/16/03 | | Myrtle Beach | 5/1/02 | 5/1/03 | | Berlin Disc | 1/1/03 | |
| | Jersey City | 10/02 | | | Victoria | 5/15/03 | 9/15/03 | | Calgary SC | 10/1/02 | 9/30/03 |
| | Kansas City Zoo | 3/8/03 | 9/7/03 | | Amneville Gau | 8/29/01 | 6/30/03 | | Edmonton Ody | 2/14/03 | 10/14/03 |
| | Louisville | 1/4/03 | 7/3/03 | | Barcelona | 5/1/03 | 12/31/03 | | Hague | 6/6/02 | 8/31/03 |
| | Nagoya OT | 4/1/03 | 8/31/03 | | Berlin Disc | 4/1/02 | 3/31/04 | | Lucerne | 2/15/03 | 8/15/03 |
| | Omaha | 3/7/03 | 9/6/03 | | Bradford | 4/1/03 | 12/31/03 | | Melbourne WBS | 10/25/01 | 4/04 |
| | Raleigh Exp | 10/4/02 | 5/29/03 | | Brussels | 12/1/01 | 6/30/03 | | Myrtle Beach | 5/1/03 | 12/31/03 |
| | Regina | 3/21/03 | 9/20/03 | | Chicago Imx | 3/1/03 | 11/1/03 | | Oklahoma City | 10/18/02 | 7/10/03 |
| | Richmond SMV | 1/6/03 | 6/5/03 | | Cincinnati | 5/1/03 | 12/31/03 | | Paris Geo | 10/23/02 | 10/22/03 |
| | Saint Louis SC | 1/31/03 | 7/30/03 | | Copenhagen | 12/1/01 | 5/30/03 | | Saint Augustine | 2/4/03 | 8/30/03 |
| | Saint Paul | 10/17/02 | 6/15/03 | | Fort Lauderdale | 5/25/02 | 5/24/03 | | Sakai FCSC | 1/1/03 | 6/30/03 |
| | Sakai FCSC | 4/1/03 | 7/31/03 | | Hibbing | 3/1/03 | 9/30/03 | | Stockholm | 9/21/01 | |
| | San Diego RHF | 11/15/02 | 5/14/03 | | Katoomba | 6/1/02 | 5/31/03 | | Sudbury | 9/22/02 | |
| | Seattle PSC 1 | 1/17/03 | 7/16/03 | | Kuwait City | 6/12/02 | 6/11/03 | | Sydney WBS | 10/25/01 | 4/04 |
| | Shreveport | 11/16/02 | 5/14/03 | | Las Palmas | 5/8/03 | 9/8/03 | | Tijuana | 2/22/03 | |
| | Stockholm | 11/29/02 | 11/28/03 | | Madrid | 5/1/03 | 12/31/03 | | Tokorozawa | 12/21/02 | 6/30/03 |
| | Tampa MOSI | 11/22/02 | 5/21/03 | | Malta | 4/15/03 | 4/14/04 | | Tokyo Sei | 10/1/02 | 6/30/03 |
| | Toronto OSC | 5/10/02 | | | Manchester UCI | 7/1/02 | 6/30/03 | | Toronto OSC | 1/17/03 | 7/16/04 |
| | Vienna LFC | 4/10/03 | 10/9/03 | | Melbourne WBS | 10/1/02 | 12/31/03 | | Yellowstone | 5/10/03 | 9/30/03 |
| Kilimanj | Berlin Disc | 2/20/03 | 8/31/03 | MOF | Norwalk | 1/1/03 | 1/9/04 | SE Sedona Skydance SOA Solarmax | Townsville | 7/19/02 | 7/18/03 |
| | Charleston SC | 2/1/03 | 5/31/03 | | Nuremberg | 1/3/03 | 12/31/03 | | Sedona | 3/28/98 | 12/31/03 |
| | Karlshamn | 6/15/02 | 9/10/03 | | Oakland | 1/1/02 | 6/30/03 | | Paris Geo | 7/3/02 | 7/3/03 |
| | Munich | 2/20/03 | 8/31/03 | | Portland | 11/2/01 | 6/15/03 | | Dallas AA | 2/26/99 | |
| | Sudbury | 10/1/02 | 5/31/03 | | San Diego RHF | 11/1/01 | 6/30/03 | | Cococa | 10/1/02 | 9/30/03 |
| | Warsaw IT | 12/1/02 | 7/30/03 | | San Jose | 2/12/03 | 8/31/03 | | Regina | 1/1/03 | 12/31/03 |
| | Lubbock | 5/23/03 | 9/23/03 | | Speyer Imax | 2/1/01 | 6/30/03 | | Taipei AM | 3/1/01 | 6/30/04 |
| | Lucerne | 7/1/02 | 6/30/03 | | Sydney WBS | 10/1/02 | 12/31/03 | | Berlin CS | 10/24/02 | 12/31/03 |
| | Memphis Pink | 3/8/03 | 11/14/03 | | Toronto OP | 9/2/02 | 6/30/03 | | Berlin Disc | 10/24/02 | 12/31/03 |
| | Nagano Hot | 4/20/03 | 8/31/03 | | Warsaw IT | 4/1/03 | 9/30/03 | | Bristol | 10/21/02 | 12/31/03 |
| L&C | Phoenix | 12/1/02 | 5/31/03 | MOTM MTA MTM | Austin | 1/11/03 | 5/2/03 | SOSPI | Chicago Imx | 1/31/03 | 1/31/04 |
| | San Diego RHF | 5/15/03 | 11/15/03 | | Pensacola | 11/8/96 | | | Melbourne WBS | 2/13/03 | 11/30/03 |
| | Alamogordo | 3/1/03 | 6/30/03 | | Saint Augustine | 5/7/03 | 12/31/03 | | Miami Imx | 5/16/03 | 10/31/04 |
| | Baton Rouge | 5/24/03 | 11/21/03 | | Berlin Disc | 5/31/01 | | | Myrtle Beach | 1/31/03 | 1/31/04 |
| | Boston MOS | 9/28/02 | 6/30/03 | | Dallas SP | 5/1/03 | 7/31/03 | | Natick JF | 1/30/03 | 1/30/04 |
| | Columbus COSI | 10/11/02 | 6/20/03 | | San Jose | 10/3/02 | 5/3/03 | | Nuremberg | 10/31/02 | 12/31/03 |
| | Corpus Christi | 1/1/03 | 9/4/03 | | Tallahassee | 3/1/03 | 8/31/03 | | Sacramento Imx | 1/31/03 | 1/31/04 |
| | Davenport | 11/16/02 | 7/24/03 | | Singapore DC | 9/1/02 | 8/31/03 | | Sydney WBS | 2/13/03 | 11/30/03 |
| | Dearborn | 5/1/02 | 6/1/03 | | Boston NEA | 6/21/02 | 6/30/03 | | Tempe Imx | 1/31/03 | 1/31/04 |
| | Duluth | 10/1/02 | 9/30/03 | | Las Vegas Imx | 10/23/02 | | | Vancouver Imx | 1/31/03 | 1/31/04 |
| L5 | Grand Rapids JLT | 3/6/03 | 9/6/03 | Niagara OM | Myrtle Beach | 3/1/02 | 6/30/03 | SpaceSta | Addison Mar | 7/1/02 | 7/1/03 |
| | Harrisburg | 10/19/02 | 10/31/03 | | Singapore DC | 2/13/99 | 12/03 | | Alamogordo | 7/1/02 | 6/05 |
| | Hastings | 12/10/02 | 9/6/03 | | Aguaascalientes | 4/11/03 | 10/11/03 | | Apple Valley Imx | 2/7/03 | 8/22/03 |
| | Houston MNS | 1/17/03 | 6/5/03 | | Alamogordo | 1/28/03 | 9/15/03 | | Baltimore | 5/24/02 | 5/05 |
| | Indianapolis WR | 2/7/03 | 8/30/03 | | Barcelona | 5/1/03 | 4/30/04 | | Bangkok | 9/27/02 | 9/27/03 |
| | Jersey City | 5/18/02 | 9/1/03 | | Bristol | 11/25/02 | 11/25/03 | | Barcelona | 11/7/02 | 11/6/03 |
| | Kansas City Sci | 4/22/02 | 5/30/03 | | Garza Garcia | 11/28/02 | 5/30/03 | | Berlin CS | 5/28/02 | 5/27/03 |
| | Lubbock | 9/5/02 | 5/31/03 | | Grand Rapids JLT | 1/24/03 | 6/15/03 | | Berlin Disc | 5/28/02 | 5/27/03 |
| | Memphis Pink | 11/16/02 | 6/27/03 | | Lehi | 6/11/02 | 5/30/03 | | Birmingham AL | 5/19/03 | 5/18/04 |
| | Milwaukee | 10/1/02 | 3/31/04 | | Ota Gumma | 4/26/03 | 3/30/04 | | Boston NEA | 5/1/02 | 4/04 |
| LOLL LOTF | Mobile | 6/11/02 | 5/16/03 | OnGuard OO | Parker | 12/20/02 | 2/28/04 | | Bradford | 6/1/02 | 6/1/03 |
| | New Orleans | 1/1/03 | 6/30/03 | | Puebla | 2/1/03 | 6/30/03 | | Branson | 5/25/02 | 8/31/03 |
| | Norwalk | 1/17/03 | 6/12/03 | | Rochester MSC | 7/4/02 | 6/30/03 | | Bratislava | 10/15/02 | 10/14/03 |
| | Orlando SC | 10/19/02 | 5/30/03 | | Saint Augustine | 1/6/03 | 5/30/03 | | Bristol | 5/02 | 5/03 |
| | Portland | 8/16/02 | 9/16/03 | | San Diego NHM | 3/31/01 | 12/31/03 | | Brussels | 10/26/02 | 6/30/03 |
| | Richmond FP | 4/5/03 | 8/4/03 | | Shreveport | 3/15/03 | 10/15/03 | | Charleston SC | 5/21/02 | 5/20/03 |
| | Saint Louis Arch | 5/25/02 | 5/23/03 | | Taipei MCRC | 1/1/03 | 12/31/03 | | Chattanooga | 4/19/02 | 5/23/03 |
| | San Diego RHF | 8/2/02 | 6/3/03 | | Tijuana | 10/18/01 | 12/31/03 | | Chicago Imx | 7/3/02 | 7/2/03 |
| | Sandy | 6/7/02 | 6/6/03 | | Paris Geo | 6/26/01 | 5/03 | | Cleveland | 11/29/02 | 11/28/03 |
| | Seattle PSC 1 | 9/2/02 | 6/30/03 | | Taichung NMNS | 1/20/03 | | | Col Springs Cmk | 2/21/03 | 4/05 |
| LS | Shreveport | 9/1/02 | 8/31/03 | OrigLife | Amneville Gau | 4/19/03 | 4/18/04 | | Copenhagen | 5/31/02 | 5/30/03 |
| | Spokane | 3/15/03 | 9/14/03 | | Boston NEA | 2/11/03 | 8/10/03 | | Dallas Cmk | 4/19/02 | 4/05 |
| | West Nyack Imx | 2/6/03 | 7/4/03 | | Chattanooga | 2/22/03 | 2/21/04 | | Davenport | 7/13/02 | 7/10/03 |
| | Yellowstone | 6/15/02 | 6/14/03 | | Galveston | 3/1/03 | 2/29/04 | | Dayton | 5/24/02 | 5/23/03 |
| | Amneville Gau | 3/1/03 | 3/1/04 | | Lehi | 4/11/03 | 10/10/03 | | Denver MNS | 9/1/02 | 9/1/03 |
| | Taipei AM | 1/15/03 | 1/14/04 | | Branson | 1/93 | 12/03 | | Edmonton Ody | 10/11/02 | 10/10/03 |
| | Loch Lomond | 7/24/02 | | | Birmingham UK | 3/28/03 | 9/28/03 | | Fort Worth | 5/1/02 | 5/1/03 |
| | Nagasaki SM | 4/1/03 | 7/13/03 | | Charleston SC | 5/1/03 | 11/1/03 | | Galveston | 5/24/02 | 5/05 |
| | Tokyo Sei | 4/5/03 | 5/9/03 | | Columbus COSI | 3/27/03 | 9/27/03 | | Garden City | 4/19/02 | 5/05 |
| | Tsuruga | 4/2/03 | 6/30/03 | | Jersey City | 3/3/03 | 9/4/03 | | Glasgow | 4/1/03 | 11/1/03 |
| LW | Charleston SC | 11/1/02 | 10/31/03 | Ozarks Pulse | London BFI | 3/7/03 | 9/7/03 | | Grand Rapids JLT | 5/31/02 | 5/04 |
| | Laie | 5/1/01 | | | Melbourne WBS | 5/10/03 | 11/10/03 | | Hague | 10/10/02 | 10/03 |
| | Lucerne | 5/1/03 | 10/31/03 | | New York AMNH | 10/17/02 | 6/17/03 | | Halifax | 3/7/03 | 3/6/04 |
| | Mumbai | 9/1/02 | 8/31/03 | | Paris Geo | 2/5/03 | 2/5/04 | | Hampton | 5/24/02 | 5/05 |
| | Taranto | 6/30/02 | 6/19/03 | | Seattle PSC 1 | 4/1/03 | 10/1/03 | | Harrisburg | 6/1/02 | 5/31/03 |
| | Valencia Spn | 11/1/02 | 5/31/03 | | Tijuana | 4/19/03 | 10/19/03 | | Hong Kong | 1/1/03 | 12/31/03 |
| | Birmingham AL | 8/31/02 | | | Washington NMNH | 3/17/03 | 9/17/03 | | Honolulu Con | 6/14/02 | 6/13/03 |
| | Boston NEA | 12/6/01 | | | Houston MNS | 2/21/03 | 6/5/03 | | Houston MNS | 10/4/02 | 10/4/03 |

| Film | Theater | Open | Close | Film | Theater | Open | Close | Film | Theater | Open | Close |
|------|-------------------|----------|----------|----------|-----------------|----------|----------|--------|------------------|----------|----------|
| | Hull | 7/1/02 | 7/1/03 | | Valencia Spn | 10/14/02 | 5/13/03 | | Mobile | 5/5/03 | 5/4/04 |
| | Huntsville | 5/24/02 | 5/05 | | Vancouver Imx | 4/19/02 | 4/18/04 | | Prague IT | 3/20/03 | 3/19/04 |
| | Hutchinson | 6/1/02 | 6/07 | | Vienna LFC | 1/1/03 | 12/31/03 | | San Antonio 3D | 1/3/03 | 1/2/04 |
| | Ichikawa | 4/1/03 | 11/1/03 | | Warsaw IT | 9/1/02 | 8/31/03 | | Singapore GV | 4/1/03 | 3/31/04 |
| | Indianapolis WR | 5/23/02 | 4/04 | | Washington NASM | 4/17/02 | | | Sudbury | 3/1/03 | 9/30/03 |
| | Kaohsiung | 9/1/02 | 6/30/03 | | West Nyack Imx | 5/1/02 | 4/04 | | Townsville | 7/19/02 | 7/18/03 |
| | Katowice IT | 4/11/03 | 4/10/04 | | Winnipeg | 10/13/02 | | TS | Victoria | 3/03 | 9/03 |
| | Kitakyushu | 3/18/03 | 3/31/04 | STTM | Woodbridge FP | 4/26/02 | 4/05 | | Birmingham UK | 4/17/03 | 12/16/03 |
| | Krakow IT | 9/6/02 | 9/5/03 | | Barcelona | 11/7/02 | 5/7/03 | | Boston MOS | 5/20/03 | 11/19/03 |
| | KSC 2 | 4/19/02 | 4/18/04 | SU | Wuerzburg | 12/13/00 | 5/12/03 | | Charlotte | 5/23/03 | 9/30/03 |
| | Kuwait City | 10/1/02 | 9/30/03 | | Cathedral City | 1/3/03 | 7/3/03 | | Detroit | 4/17/03 | 10/17/03 |
| | Langley FP | 4/26/02 | 4/05 | | Dayton | 9/27/02 | | | Edmonton Ody | 4/10/03 | 12/10/03 |
| | Las Vegas Imx | 4/19/02 | 4/18/04 | | Hampton | 3/7/03 | 8/7/03 | | Montreal VP | 4/10/03 | 12/10/03 |
| | Little Rock | 1/15/03 | 9/30/03 | | Huntsville | 3/1/03 | 8/1/03 | | Myrtle Beach | 5/14/03 | 5/13/04 |
| | London SM | 5/28/02 | 5/27/03 | | Hutchinson | 9/27/02 | | | Syracuse | 5/17/03 | |
| | Los Angeles NA | 4/19/02 | 5/31/03 | | Kansas City Sci | 1/10/03 | 5/10/03 | | Tampa MOSI | 4/24/03 | 12/23/03 |
| | Lubbock | 11/1/02 | 5/31/03 | | Lucerne | 9/24/02 | 10/03 | | Tempe Imx | 5/19/03 | 9/18/03 |
| | Madrid | 11/6/02 | 11/5/03 | | Miami Imx | 2/1/03 | 7/1/03 | | Toronto OSC | 5/30/03 | 1/31/04 |
| | Melbourne WBS | 4/19/02 | 4/04 | | Munich | 3/1/03 | 12/31/03 | UGs | Bangkok | 3/29/03 | 10/29/03 |
| | Miami Imx | 5/1/02 | 4/04 | | Washington NASM | 9/18/02 | | | Berlin Disc | 2/4/03 | 9/30/03 |
| | Milwaukee | 6/1/02 | 6/1/03 | SupeSpee | Sioux Falls | 5/24/03 | 9/26/03 | UX | Vancouver SW | 3/15/03 | 6/03 |
| | Mobile | 1/6/03 | 6/6/03 | T40 | Detroit | 2/1/03 | 8/1/03 | WABOS | Stockholm | 10/16/02 | 10/20/03 |
| | Munich | 5/28/02 | 5/27/03 | | Los Angeles CSC | 2/1/03 | 8/1/03 | | Valencia Spn | 5/1/00 | 5/31/03 |
| | Nuremberg | 5/9/02 | 12/31/03 | | Norwalk | 11/20/98 | 12/03 | WAMnv | Paris Geo | 1/10/00 | |
| | Osaka Sun | 4/19/02 | 4/04 | T90 | Baton Rouge | 5/24/03 | 5/26/04 | Whales | Atlanta FMNH | 12/13/02 | 5/30/03 |
| | Oslo | 5/28/02 | 11/03 | TBAA | Hutchinson | 6/1/02 | 5/31/03 | | Berlin Disc | 4/1/03 | 3/31/04 |
| | Philadelphia | 6/1/02 | 5/04 | | Oakland | 1/1/02 | 12/31/03 | | Cocoa | 7/1/02 | 6/30/03 |
| | Poitiers Solido | 2/1/03 | 1/31/04 | TF | Oakland | 3/15/03 | 3/14/04 | | Fort Worth | 9/1/02 | 8/31/03 |
| | Sacramento Imx | 5/1/02 | 4/04 | | Washington NASM | 7/1/76 | | | Katoomba | 6/1/02 | 5/31/03 |
| | Salt Lake City CP | 4/12/03 | 4/12/04 | TR | Garden City | 5/23/03 | 9/14/03 | | Norwalk | 1/1/03 | 1/9/04 |
| | San Jose | 10/3/02 | 5/1/03 | | Tampa Cha | 4/14/03 | 7/31/03 | | Victoria | 3/03 | 9/03 |
| | Seattle PSC 2 | 5/17/02 | 5/04 | | Warsaw IT | 4/11/03 | 8/31/03 | | Warsaw IT | 12/31/02 | 6/30/03 |
| | Shreveport | 7/1/02 | 6/30/03 | Trex | Bratislava | 10/31/02 | 10/14/03 | WOC | Goteborg | 4/30/02 | 10/04 |
| | Sinsheim | 5/9/02 | 5/8/04 | | Davenport | 3/21/03 | 11/13/03 | | Krakow IT | 3/7/03 | 8/31/03 |
| | Spokane | 5/30/02 | 5/30/03 | | Glasgow | 2/1/03 | 7/31/03 | | Poitiers Imax 3D | 1/1/02 | 12/04 |
| | Stockholm | 5/17/02 | | | Katowice IT | 7/5/02 | 7/4/03 | Wolves | Reno Fleisch | 10/9/01 | 5/31/03 |
| | Sydney WBS | 4/19/02 | 4/04 | | Kitakyushu | 4/26/03 | 10/31/03 | | San Diego NHM | 2/1/03 | 5/27/03 |
| | Tempe Imx | 5/1/02 | 4/04 | | Krakow IT | 12/15/01 | 12/31/03 | Yell | Corsicana | 3/1/03 | 8/31/03 |
| | Tokyo Sei | 4/25/02 | 4/04 | | Kuwait City | 9/30/02 | 9/29/03 | | Katoomba | 6/1/02 | 5/31/03 |
| | Toronto FP | 10/18/02 | 10/17/03 | | London BFI | 7/21/02 | 7/20/03 | ZC | Taejon NSM | 1/22/03 | 1/24/04 |
| | Toronto OSC | 10/18/02 | | | Louisville | 5/24/03 | 9/1/03 | | Zion | 5/24/94 | |

May 2003 by Theater

| Theater | Film | Open | Close | Theater | Film | Open | Close | Theater | Film | Open | Close |
|------------------|----------|----------|----------|-------------|----------|----------|----------|---------------|----------|----------|----------|
| Addison Mar | GOTA | 4/11/03 | 8/03 | | HB | 3/02 | 10/31/03 | | HH | 4/1/02 | 4/30/04 |
| | SpaceSta | 7/1/02 | 7/1/03 | | SAA | 2/7/03 | 6/30/03 | | JGWC | 4/20/03 | 10/19/03 |
| Aguascalientes | HB | 5/23/02 | 5/31/03 | Bangkok | SpaceSta | 5/24/02 | 5/05 | | JIAC | 2/20/03 | 8/31/03 |
| | OO | 4/11/03 | 10/11/03 | | Galapago | 3/1/02 | 12/31/03 | | MOE | 4/1/02 | 3/31/04 |
| Ahmedabad | ITD | 10/23/02 | 10/23/03 | | HaunCast | 2/8/02 | 6/30/03 | | MOTM | 5/31/01 | |
| Alamogordo | L&C | 3/1/03 | 6/30/03 | | SpaceSta | 9/27/02 | 9/27/03 | | SAA | 1/1/03 | |
| | OO | 1/28/03 | 9/15/03 | | UGs | 3/29/03 | 10/29/03 | | SOSPI | 10/24/02 | 12/31/03 |
| | SpaceSta | 7/1/02 | 6/05 | Barcelona | AlienAdv | 4/1/03 | 4/30/04 | | SpaceSta | 5/28/02 | 5/27/03 |
| Albuquerque | JGWC | 3/22/03 | 9/21/03 | | CTPA | 11/26/01 | 12/31/03 | | UGs | 2/4/03 | 9/30/03 |
| Alexandria | CV | 10/16/02 | 10/15/03 | | HaunCast | 5/7/02 | 5/7/03 | | Whales | 4/1/03 | 3/31/04 |
| Amneville Gau | CDS | 5/1/03 | 12/31/03 | | HB | 5/7/02 | 5/7/03 | Birmingham AL | CDS | 11/29/02 | 5/31/03 |
| | Cyberwor | 6/1/02 | 5/31/03 | | MOE | 5/1/03 | 12/31/03 | | CRA | 3/22/03 | 11/22/03 |
| | HaunCast | 10/30/01 | 6/30/03 | | OO | 5/1/03 | 4/30/04 | | Everest | 5/15/03 | 11/30/03 |
| | Horses | 3/1/03 | 3/1/04 | | SpaceSta | 11/7/02 | 11/6/03 | | LW | 8/31/02 | |
| | L5 | 3/1/03 | 3/1/04 | Baton Rouge | STTM | 11/7/02 | 5/7/03 | | SpaceSta | 5/19/03 | 5/18/04 |
| | MOE | 8/29/01 | 6/30/03 | | L&C | 5/24/03 | 11/21/03 | Birmingham UK | Cyberwor | 9/29/01 | 12/03 |
| | OW3D | 4/19/03 | 4/18/04 | | TBAA | 5/24/03 | 5/26/04 | | GOTA | 4/11/03 | 8/03 |
| | S&R | 11/1/01 | 12/03 | Belfast She | HaunCast | 10/17/02 | 10/31/03 | | HB | 9/29/01 | 6/30/03 |
| Apple Valley Imx | GOTA | 4/11/03 | 8/03 | Berlin CS | AlienAdv | 3/1/00 | | | Pulse | 3/28/03 | 9/28/03 |
| | India | 5/16/03 | 11/15/03 | | CDS | 1/21/00 | 8/31/03 | | TS | 4/17/03 | 12/16/03 |
| | IOTS | 1/17/03 | 12/22/03 | | HaunCast | 4/5/01 | 6/30/03 | Bochum IM | IOTS | 8/1/02 | 7/31/04 |
| | SpaceSta | 2/7/03 | 8/22/03 | | SOSPI | 10/24/02 | 12/31/03 | Boise Reg | GOTA | 4/11/03 | 8/03 |
| Atlanta FMNH | CDS | 8/1/02 | 5/31/03 | Berlin Disc | SpaceSta | 5/28/02 | 5/27/03 | Boston MOS | CRA | 2/14/03 | 10/14/03 |
| | CRA | 3/29/03 | 11/14/03 | | Africa | 4/1/00 | | | L&C | 9/28/02 | 6/30/03 |
| | Whales | 12/13/02 | 5/30/03 | | ALBT | 12/1/02 | 6/1/03 | | TS | 5/20/03 | 11/19/03 |
| Austin | MOF | 1/11/03 | 5/2/03 | | Extreme | 5/2/00 | 7/31/03 | Boston NEA | CDS | 9/26/02 | 8/31/03 |
| Baltimore | Bears | 6/23/02 | 9/1/03 | | GC | 4/1/02 | 3/31/04 | | GOTA | 4/11/03 | 8/03 |
| | GOTA | 4/11/03 | 8/03 | | HaunCast | 4/5/01 | 6/30/03 | | ITD | 12/6/01 | |

| Theater | Film | Open | Close | Theater | Film | Open | Close | Theater | Film | Open | Close |
|------------------------|----------|----------|----------|--------------------------|----------|----------|----------|--------------------------------|----------|----------|----------|
| Bournemouth She | LW | 12/6/01 | | Columbus COSI | L&C | 10/11/02 | 6/20/03 | Halifax | SpaceSta | 10/10/02 | 10/03 |
| | OM | 6/21/02 | 6/30/03 | | LW | 1/19/02 | 5/24/03 | | Galapago | 6/14/02 | 6/13/03 |
| | OW3D | 2/11/03 | 8/10/03 | | Pulse | 3/27/03 | 9/27/03 | | GOTA | 4/11/03 | 8/03 |
| | SpaceSta | 5/1/02 | 4/04 | | GOTA | 4/11/03 | 8/03 | | SpaceSta | 3/7/03 | 3/6/04 |
| | E3D | 2/21/03 | 2/28/04 | Columbus Mar Copenhagen | AR | 2/3/03 | 8/3/03 | Hamaoka Hampton | JGWC | 4/1/03 | 9/1/03 |
| Bradford | Everest | 11/8/02 | 5/7/03 | | CRA | 5/15/03 | 1/15/04 | | Bugs | 5/23/03 | 11/23/03 |
| | Extreme | 2/15/03 | 11/15/03 | | E3Dcc | 12/1/00 | 5/31/03 | | SpaceSta | 5/24/02 | 5/05 |
| | GOTA | 4/11/03 | 8/03 | | HB | 1/18/02 | 6/30/03 | | SU | 3/7/03 | 8/7/03 |
| | HaunCast | 1/1/02 | 5/31/03 | | MOE | 12/1/01 | 5/30/03 | Harrisburg | HB | 1/1/03 | 6/30/03 |
| Branson | MOE | 4/1/03 | 12/31/03 | Corpus Christi | SpaceSta | 5/31/02 | 5/30/03 | | L&C | 10/19/02 | 10/31/03 |
| | SpaceSta | 6/1/02 | 6/1/03 | | L&C | 1/1/03 | 9/4/03 | | SpaceSta | 6/1/02 | 5/31/03 |
| | CRA | 3/15/03 | 3/15/04 | | Yell | 3/1/03 | 8/31/03 | Hartford Crm Hastings | HB | 5/16/03 | 9/30/03 |
| | CTPA | 3/14/03 | 6/1/03 | | SOA | 2/26/99 | | | JGWC | 3/3/03 | 9/2/03 |
| | FOK | 3/14/03 | 6/1/03 | Dallas Cmk | Bugs | 4/4/03 | 8/4/03 | | L&C | 12/10/02 | 9/6/03 |
| Bratislava | Ozarks | 1/93 | 12/03 | | GOTA | 4/11/03 | 8/03 | Hibbing Hong Kong | MOE | 3/1/03 | 9/30/03 |
| | SpaceSta | 5/25/02 | 8/31/03 | | India | 2/21/03 | 8/03 | | AJ | 10/18/00 | 8/31/03 |
| | AllAcces | 5/13/03 | 5/14/04 | | SpaceSta | 4/19/02 | 4/05 | | GC | 4/1/03 | 9/30/03 |
| | CDS | 4/17/03 | 10/31/03 | | JGWC | 3/8/03 | 9/7/03 | Honolulu Con | SpaceSta | 1/1/03 | 12/31/03 |
| | Cyberwor | 10/31/02 | 10/30/03 | Dallas SP | LW | 5/25/02 | 5/25/03 | | GOTA | 4/11/03 | 8/03 |
| Bristol | DIS | 10/31/02 | 10/30/03 | | MTA | 5/1/03 | 7/31/03 | | HH | 5/1/00 | 6/30/03 |
| | E3D | 1/15/03 | 1/31/04 | | GOTA | 4/11/03 | 8/03 | Houston MNS | SpaceSta | 6/14/02 | 6/13/03 |
| | HB | 10/29/02 | 10/31/03 | | L&C | 11/16/02 | 7/24/03 | | Antarc | 2/21/03 | 6/5/03 |
| | SpaceSta | 10/15/02 | 10/14/03 | | SpaceSta | 7/13/02 | 7/10/03 | | Horses | 2/21/03 | 6/5/03 |
| | Trex | 10/31/02 | 10/14/03 | Dayton | Trex | 3/21/03 | 11/13/03 | | L&C | 1/17/03 | 6/5/03 |
| Brussels | Bugs | 3/18/03 | 8/18/03 | | Dolphins | 6/1/02 | 7/30/03 | Houston Reg Hull | ROF | 2/21/03 | 6/5/03 |
| | HaunCast | 8/25/01 | 10/31/03 | | SpaceSta | 5/24/02 | 5/23/03 | | SpaceSta | 10/4/02 | 10/4/03 |
| | HB | 10/15/01 | 8/31/03 | | SU | 9/27/02 | | | GOTA | 4/11/03 | 8/03 |
| | OO | 11/25/02 | 11/25/03 | | GOTA | 4/11/03 | 8/03 | | AR | 4/1/03 | 10/1/03 |
| | SOSPI | 10/21/02 | 12/31/03 | Denver CC Reg Denver MNS | L&C | 5/1/02 | 6/1/03 | | Bears | 3/03 | 8/03 |
| Buffalo Reg | SpaceSta | 5/02 | 5/03 | | GOTA | 4/11/03 | 8/03 | Huntsville | JGWC | 1/17/03 | 7/16/03 |
| | CTPA | 9/5/01 | 6/30/03 | | HB | 9/1/02 | | | SpaceSta | 7/1/02 | 7/1/03 |
| | Galapago | 5/2/01 | 6/03 | | JGWC | 3/21/03 | 9/20/03 | | Apollo13 | 5/23/03 | 11/23/03 |
| | HB | 5/1/02 | 5/03 | | SpaceSta | 9/1/02 | 9/1/03 | | DIS | 5/1/01 | 4/04 |
| | MOE | 12/1/01 | 6/30/03 | Detroit | T40 | 2/1/03 | 8/1/03 | Hutchinson | SpaceSta | 5/24/02 | 5/05 |
| Buford Reg | SpaceSta | 10/26/02 | 6/30/03 | | TS | 4/17/03 | 10/17/03 | | SU | 3/1/03 | 8/1/03 |
| | GOTA | 4/11/03 | 8/03 | | GOTA | 4/11/03 | 8/03 | | AR | 1/10/03 | 9/10/03 |
| | GOTA | 4/11/03 | 8/03 | Dublin Reg Duluth | CRA | 2/14/03 | 10/14/03 | | SpaceSta | 6/1/02 | 6/07 |
| | CRA | 2/21/03 | 10/21/03 | | L&C | 10/1/02 | 9/30/03 | Ichikawa Indianapolis WR | SU | 9/27/02 | |
| | GOTA | 4/11/03 | 8/03 | | Alaska | 5/1/03 | 9/30/03 | | TBAA | 6/1/02 | 5/31/03 |
| Calgary EC | ITD | 5/31/02 | 5/30/03 | | HB | 4/27/02 | 5/04 | | SpaceSta | 4/1/03 | 11/1/03 |
| | Bears | 7/28/01 | 8/1/03 | Dwingeloo | GOTA | 4/11/03 | 8/03 | | Apollo13 | 5/26/03 | 9/7/03 |
| | JGWC | 10/02 | 10/03 | | Bears | 2/1/02 | 6/30/03 | Irvine Reg Jackson MS | GOTA | 4/11/03 | 8/03 |
| | SAA | 10/1/02 | 9/30/03 | | HB | 6/22/02 | 9/30/03 | | L&C | 2/7/03 | 8/30/03 |
| | CRA | 3/21/03 | 10/21/03 | Edmonton FP Edmonton Ody | SAA | 2/14/03 | 10/14/03 | | SpaceSta | 5/23/02 | 4/04 |
| Calgary SC | India | 10/11/02 | 10/04 | | SpaceSta | 10/11/02 | 10/10/03 | | GOTA | 4/11/03 | 8/03 |
| | EMSH | 3/92 | | | TS | 4/10/03 | 12/10/03 | Jakarta Jersey City | GC | 2/28/03 | 8/28/03 |
| | FOK | 2/7/03 | 5/31/03 | Espinho Fort Lauderdale | Amazon | 8/1/02 | 8/10/03 | | AR | 12/6/02 | 12/6/03 |
| | GC | 3/15/02 | 6/30/03 | | CDS | 10/5/02 | 9/30/03 | | JGWC | 10/02 | |
| | GOTA | 4/11/03 | 8/03 | | CRA | 3/8/03 | 11/8/03 | Johannesburg ISA | L&C | 5/18/02 | 9/1/03 |
| Cedar Rapids | SU | 1/3/03 | 7/3/03 | | MOE | 5/25/02 | 5/24/03 | | Pulse | 3/3/03 | 9/4/03 |
| | JGWC | 3/1/03 | 6/30/03 | Fort Worth | CRA | 2/28/03 | 10/28/03 | | AiWC | 2/02 | 9/9/03 |
| | GOTA | 4/11/03 | 8/03 | | CV | 1/7/03 | 12/31/03 | | E3Dcc | 5/16/03 | 9/30/03 |
| | HB | 3/31/03 | 8/31/03 | | Horses | 1/10/03 | 1/9/04 | Kansas City Sci | Bugs | 4/7/03 | 1/8/04 |
| | JIAC | 2/1/03 | 5/31/03 | Galveston | SpaceSta | 5/1/02 | 5/1/03 | | L&C | 4/22/02 | 5/30/03 |
| Charleston SC | LS | 11/1/02 | 10/31/03 | | Whales | 9/1/02 | 8/31/03 | | SU | 1/10/03 | 5/10/03 |
| | Pulse | 5/1/03 | 11/1/03 | | HaunCast | 9/9/01 | 6/03 | Kansas City Zoo | CRA | 4/26/03 | 12/26/03 |
| | SpaceSta | 5/21/02 | 5/20/03 | | OW3D | 3/1/03 | 2/29/04 | | JGWC | 3/8/03 | 9/7/03 |
| | CRA | 3/20/03 | 11/20/03 | Garden City | SpaceSta | 5/24/02 | 5/05 | | HB | 11/9/02 | 11/8/03 |
| | JGWC | 10/2/02 | 5/1/03 | | Bugs | 5/26/03 | 12/26/03 | Kaohsiung | SpaceSta | 9/1/02 | 6/30/03 |
| Charlotte | TS | 5/23/03 | 9/30/03 | | CDS | 5/23/03 | 9/18/03 | | CV | 4/15/03 | 9/14/04 |
| | GOTA | 4/11/03 | 8/03 | Garza Garcia Glasgow | Extreme | 5/23/03 | 11/23/03 | | HB | 10/23/02 | 10/31/03 |
| | ITD | 5/3/96 | 5/3/03 | | SpaceSta | 4/19/02 | 5/05 | | JIAC | 6/15/02 | 9/10/03 |
| | JGWC | 2/22/03 | 5/21/03 | | TR | 5/23/03 | 9/14/03 | Katoomba | GC | 6/1/02 | 5/31/03 |
| | OW3D | 2/22/03 | 2/21/04 | | OO | 11/28/02 | 5/30/03 | | MOE | 6/1/02 | 5/31/03 |
| Chicago Imx | SpaceSta | 4/19/02 | 5/23/03 | Goteborg | HB | 10/11/01 | 9/1/03 | | Whales | 6/1/02 | 5/31/03 |
| | Bugs | 5/16/03 | 11/16/03 | | SpaceSta | 4/1/03 | 11/1/03 | Katowice IT | Yell | 6/1/02 | 5/31/03 |
| | GOTA | 4/11/03 | 8/03 | | Trex | 2/1/03 | 7/31/03 | | AEK | 7/5/02 | 1/4/04 |
| | MOE | 3/1/03 | 11/1/03 | | ATSOT | 10/2/01 | 10/04 | | ATSOT | 9/6/02 | 6/30/03 |
| | SOSPI | 1/31/03 | 1/31/04 | Grand Rapids JLT | HaunCast | 4/15/03 | 4/30/04 | | Cyberwor | 12/6/02 | 12/5/03 |
| Chicago MSI Cincinnati | SpaceSta | 7/3/02 | 7/2/03 | | WOC | 4/30/02 | 10/04 | King of Prussia Reg Kitakyushu | ITD | 7/5/02 | 7/4/03 |
| | CRA | 2/14/03 | 10/14/03 | | Apollo13 | 4/23/03 | 6/30/03 | | SpaceSta | 4/11/03 | 4/10/04 |
| | CRA | 2/14/03 | 10/14/03 | | Galapago | 4/20/03 | 5/20/03 | | Trex | 7/5/02 | 7/4/03 |
| | MOE | 5/1/03 | 12/31/03 | | HB | 8/30/02 | 12/31/03 | | GOTA | 4/11/03 | 8/03 |
| | CTPA | 3/15/03 | 9/30/03 | Hague | L&C | 3/6/03 | 9/6/03 | | SpaceSta | 3/18/03 | 3/31/04 |
| Cleveland | JGWC | 10/4/02 | 10/3/03 | | OO | 1/24/03 | 6/15/03 | Krakow IT | Trex | 4/26/03 | 10/31/03 |
| | SpaceSta | 11/29/02 | 11/28/03 | | SpaceSta | 5/31/02 | 5/04 | | AEK | 12/15/01 | 6/11/03 |
| | Solarmax | 10/1/02 | 9/30/03 | | CRA | 2/14/03 | 10/14/03 | | CDS | 11/15/02 | 6/30/03 |
| | Whales | 7/1/02 | 6/30/03 | | HB | 10/10/01 | 10/10/03 | | Cyberwor | 7/12/02 | 7/11/03 |
| | GOTA | 4/11/03 | 8/03 | Col Springs Cmk | JGWC | 12/6/02 | 8/31/03 | | Galapago | 4/11/03 | 4/10/04 |
| | SpaceSta | 2/21/03 | 4/05 | | SAA | 6/6/02 | 8/31/03 | | SpaceSta | 9/6/02 | 9/5/03 |

| Theater | Film | Open | Close | Theater | Film | Open | Close | Theater | Film | Open | Close | |
|--|-----------|----------|----------|--|-----------|----------|----------------|--|----------------|----------|----------|----------|
| KSC 1 KSC 2 Kuala Lumpur NP Kuwait City | Trex | 12/15/01 | 12/31/03 | Melbourne WBS | MOE | 7/1/02 | 6/30/03 | Oakland | Extreme | 12/22/01 | 6/30/03 | |
| | WOC | 3/7/03 | 8/31/03 | | ALBT | 2/27/03 | | | GC | 12/1/02 | 12/31/03 | |
| | Apollo13 | 9/20/02 | 12/04 | | Antarc | 2/03 | 2/04 | | HB | 7/4/02 | 7/31/03 | |
| | SpaceSta | 4/19/02 | 4/18/04 | | Bugs | 4/11/03 | 4/11/04 | | India | 3/1/03 | 9/1/03 | |
| | AlienAdv | 6/1/02 | 5/30/03 | | Cyberwor | 6/22/01 | 12/04 | | MOE | 1/3/03 | 12/31/03 | |
| La Coruna Laie | Cyberwor | 12/25/00 | 12/31/03 | Memphis Pink | HaunCast | 9/13/01 | 8/04 | Oklahoma City | SOSPI | 10/31/02 | 12/31/03 | |
| | FOK | 4/17/00 | 12/31/03 | | HB | 10/7/02 | 10/31/03 | | SpaceSta | 5/9/02 | 12/31/03 | |
| | ITD | 12/25/00 | 12/03 | | Horses | 9/12/02 | | | HB | 8/30/02 | 6/30/03 | |
| | MOE | 6/12/02 | 6/11/03 | | MOE | 10/1/02 | 12/31/03 | | MOE | 1/1/02 | 6/30/03 | |
| | SpaceSta | 10/1/02 | 9/30/03 | | Pulse | 5/10/03 | 11/10/03 | | TBAA | 1/1/02 | 12/31/03 | |
| Langley FP | Trex | 9/30/02 | 9/29/03 | Miami Imx | SAA | 10/25/01 | 4/04 | Omaha | TF | 3/15/03 | 3/14/04 | |
| | HB | 10/4/02 | 12/31/03 | | SOSPI | 2/13/03 | 11/30/03 | | CRA | 3/6/03 | 9/30/03 | |
| | Dolphins | 5/1/01 | | | SpaceSta | 4/19/02 | 4/04 | | SAA | 10/18/02 | 7/10/03 | |
| | LS | 5/1/01 | | | CTPA | 5/21/03 | 9/1/03 | | JGWC | 3/7/03 | 9/6/03 | |
| | GOTA | 4/11/03 | 8/03 | | Killimanj | 3/8/03 | 11/14/03 | | GOTA | 4/11/03 | 8/03 | |
| Las Palmas | SpaceSta | 4/26/02 | 4/05 | Milwaukee | L&C | 11/16/02 | 6/27/03 | Ontario Reg V Orlando SC | GC | 9/13/02 | 9/12/03 | |
| | HB | 4/11/03 | 12/31/03 | | Apollo13 | 5/19/03 | 10/5/03 | | CRA | 2/15/03 | 10/15/03 | |
| | MOE | 5/8/03 | 9/8/03 | | HB | 3/1/03 | 6/30/03 | | L&C | 10/19/02 | 5/30/03 | |
| | GC | 2/6/03 | 9/6/03 | | SOSPI | 5/16/03 | 10/31/04 | | SpaceSta | 4/19/02 | 4/04 | |
| | HaunCast | 3/12/02 | 10/31/03 | | SpaceSta | 5/1/02 | 4/04 | | SpaceSta | 5/28/02 | 11/03 | |
| Las Vegas Imx | OM | 10/23/02 | | Mississauga FP Mobile | SU | 2/1/03 | 7/1/03 | Osaka Sun | OO | 4/26/03 | 3/30/04 | |
| | SpaceSta | 4/19/02 | 4/18/04 | | ALBT | 12/26/02 | 6/15/03 | | Ota Gumma | OO | 4/26/03 | 3/30/04 |
| | AlienAdv | 10/29/02 | 11/30/03 | | CRA | 2/28/03 | 10/28/03 | | Oulu | Alaska | 5/1/03 | 4/30/04 |
| | GOTA | 4/11/03 | 8/03 | | L&C | 10/1/02 | 3/31/04 | | Paris Geo | AR | 4/11/03 | 4/11/04 |
| | HaunCast | 10/22/02 | 11/30/03 | | SpaceSta | 6/1/02 | 6/1/03 | | CTPA | 4/3/02 | 7/1/03 | |
| Leon Exp Lincolnshire Reg Little Rock | OO | 6/11/02 | 5/30/03 | Montreal FP Montreal VP | GOTA | 4/11/03 | 8/03 | Parker | Horses | 4/1/03 | 3/31/04 | |
| | OW3D | 4/11/03 | 10/10/03 | | GC | 12/1/02 | 12/31/03 | | OrigLife | 6/26/01 | 5/03 | |
| | HB | 12/1/02 | 5/31/03 | | L&C | 6/11/02 | 5/16/03 | | Pulse | 2/5/03 | 2/5/04 | |
| | GOTA | 4/11/03 | 8/03 | | SpaceSta | 1/6/03 | 6/6/03 | | SAA | 10/23/02 | 10/22/03 | |
| | Bugs | 5/1/03 | 11/1/03 | | Trex | 5/5/03 | 5/4/04 | | Skydance | 7/3/02 | 7/3/03 | |
| Loch Lomond London BFI | SpaceSta | 1/15/03 | 9/30/03 | Moscow | GOTA | 4/11/03 | 8/03 | Penrith Pensacola | WAMnv | 1/10/00 | | |
| | LOLL | 7/24/02 | | | AR | 10/11/02 | 5/10/03 | | Bears | 8/31/02 | 8/31/03 | |
| | Cyberwor | 10/20/02 | 10/19/03 | | CRA | 4/18/03 | 12/18/03 | | OO | 12/20/02 | 2/28/04 | |
| | Everest | 5/26/03 | 12/31/03 | | TS | 4/10/03 | 12/10/03 | | Everest | 10/1/01 | 9/30/03 | |
| | GOTA | 4/11/03 | 8/03 | | AEK | 4/4/03 | 10/03 | | CRA | 3/20/03 | 11/20/03 | |
| London ONT | HaunCast | 12/1/01 | 8/30/03 | Mumbai | Apollo13 | 4/4/03 | 10/03 | Philadelphia | MOF | 11/8/96 | | |
| | India | 9/14/02 | 9/14/03 | | Everest | 4/4/03 | 10/03 | | CRA | 2/14/03 | 10/14/03 | |
| | Pulse | 3/7/03 | 9/7/03 | | Extreme | 4/4/03 | 4/4/04 | | HB | 4/11/03 | 4/30/04 | |
| | Trex | 7/21/02 | 7/20/03 | | Everest | 4/5/02 | 5/4/03 | | SpaceSta | 6/1/02 | 5/04 | |
| | Bugs | 5/1/03 | 11/1/03 | | LS | 9/1/02 | 8/31/03 | | HB | 8/1/02 | 8/1/03 | |
| London SM | HB | 8/9/02 | 8/31/03 | Munich | CDS | 1/17/02 | 8/31/03 | Phoenix | Killimanj | 12/1/02 | 5/31/03 | |
| | E3D | 7/20/02 | 6/30/03 | | CRA | 4/1/03 | 3/31/04 | | Pitea | Dolphins | 5/15/03 | 5/04 |
| | Everest | 5/3/03 | 12/31/03 | | E3D | 1/15/01 | 6/30/03 | | E3Dcc | 1/15/01 | 1/1/04 | |
| | GOTA | 4/11/03 | 8/03 | | HB | 4/18/02 | 6/30/03 | | Everest | 9/20/02 | 9/15/03 | |
| | HB | 10/11/01 | 10/31/03 | | JIAC | 2/20/03 | 8/31/03 | | Pittsburgh CSC | CRA | 2/21/03 | 10/21/03 |
| Los Angeles CSC Los Angeles Loe Los Angeles NA | SpaceSta | 5/28/02 | 5/27/03 | Myrtle Beach | SpaceSta | 5/28/02 | 5/27/03 | Poitiers 870 3D Poitiers Imax Poitiers Imax 3D | HB | 10/11/02 | 6/19/03 | |
| | T40 | 2/1/03 | 8/1/03 | | SU | 3/1/03 | 12/31/03 | | AlienAdv | 2/1/00 | 8/31/03 | |
| | GOTA | 4/11/03 | 8/03 | | Alaska | 4/1/03 | 4/1/04 | | CTPA | 2/1/02 | 1/31/04 | |
| | GOTA | 4/11/03 | 8/03 | | AR | 3/9/03 | 9/9/03 | | Cyberwor | 2/1/01 | 1/06 | |
| | SpaceSta | 4/19/02 | 5/31/03 | | Bears | 1/1/03 | 6/03 | | WOC | 1/1/02 | 12/04 | |
| Louisville | CRA | 3/29/03 | 11/29/03 | Nagano Hot Nagasaki SM Nagoya OT Nashville Reg Natick JF | LW | 5/1/02 | 5/1/03 | Poitiers Solido Portland | SpaceSta | 2/1/03 | 1/31/04 | |
| | HB | 1/5/02 | | | OM | 3/1/02 | 6/30/03 | | Bears | 11/1/02 | | |
| | JGWC | 1/4/03 | 7/3/03 | | SAA | 5/1/03 | 12/31/03 | | CRA | 3/7/03 | 10/7/03 | |
| | Trex | 5/24/03 | 9/1/03 | | SOSPI | 1/31/03 | 1/31/04 | | L&C | 8/16/02 | 9/16/03 | |
| | ALBT | 2/14/03 | 6/14/03 | | TS | 5/14/03 | 5/13/04 | | MOE | 11/2/01 | 6/15/03 | |
| Lubbock | Killimanj | 5/23/03 | 9/23/03 | New Orleans | Killimanj | 4/20/03 | 8/31/03 | Prague IT | AEK | 3/20/03 | 3/19/04 | |
| | L&C | 9/5/02 | 5/31/03 | | LOTF | 4/1/03 | 7/13/03 | | Everest | 3/03 | 9/03 | |
| | SpaceSta | 11/1/02 | 5/31/03 | | JGWC | 4/1/03 | 8/31/03 | | ITD | 3/20/03 | 3/19/04 | |
| | Alaska | 2/2/02 | 6/1/03 | | GOTA | 4/11/03 | 8/03 | | Trex | 3/20/03 | 3/19/04 | |
| | Killimanj | 7/1/02 | 6/30/03 | | AllAcces | 8/22/02 | 8/21/03 | | Bugs | 5/19/03 | 11/19/03 | |
| Lucerne | LS | 5/1/03 | 10/31/03 | New Rochelle Reg New York AMNH | E3D | 7/1/02 | 12/31/03 | Providence Imx | GOTA | 4/11/03 | 8/03 | |
| | SAA | 2/15/03 | 8/15/03 | | GOTA | 4/11/03 | 8/03 | | HB | 2/27/03 | 7/31/03 | |
| | SU | 9/24/02 | 10/03 | | HB | 11/15/02 | 11/30/03 | | OO | 2/1/03 | 6/30/03 | |
| | AlienAdv | 3/26/03 | 3/31/04 | | SOSPI | 1/30/03 | 1/30/04 | | AR | 2/11/03 | 9/10/03 | |
| | Antarc | 9/1/02 | 9/1/03 | | Bugs | 3/12/03 | 8/12/03 | | Bugs | 5/16/03 | 11/16/03 | |
| Madrid | CDS | 10/24/01 | 8/31/03 | New York Loe Newport Norwalk | L&C | 1/1/03 | 6/30/03 | Raleigh Exp | Galapago | 10/11/02 | 10/10/03 | |
| | E3D | 10/26/00 | | | GOTA | 4/11/03 | 8/03 | | Apollo13 | 5/23/03 | 7/27/03 | |
| | HaunCast | 6/12/02 | 6/30/03 | | CRA | 4/11/03 | 2/14/04 | | Everest | 3/14/03 | 9/27/03 | |
| | HB | 11/6/02 | 10/31/03 | | Pulse | 10/17/02 | 6/17/03 | | JGWC | 10/4/02 | 5/29/03 | |
| | MOE | 5/1/03 | 12/31/03 | | GOTA | 4/11/03 | 8/03 | | CRA | 2/14/03 | 10/21/03 | |
| Malta | SpaceSta | 11/6/02 | 11/5/03 | Nuremberg | GOTA | 4/11/03 | 8/03 | Regina | JGWC | 3/21/03 | 9/20/03 | |
| | Cyberwor | 9/1/02 | 8/31/03 | | GOTA | 4/11/03 | 8/03 | | Solarmax | 1/1/03 | 12/31/03 | |
| | E3D | 3/1/02 | 7/31/03 | | Discov | 1/17/03 | 6/12/03 | | Bears | 9/23/02 | 5/23/03 | |
| | India | 12/15/02 | 5/03 | | L&C | 1/17/03 | 6/12/03 | | Wolves | 10/9/01 | 5/31/03 | |
| | MOE | 4/15/03 | 4/14/04 | | MOE | 1/1/03 | 1/9/04 | | L&C | 4/5/03 | 8/4/03 | |
| Manchester UCI | Extreme | 2/28/03 | 7/31/03 | Norwalk | T90 | 11/20/98 | 12/03 | Richmond FP Richmond SMV Roanoke | JGWC | 1/6/03 | 6/5/03 | |
| | GOTA | 4/11/03 | 8/03 | | Whales | 1/1/03 | 1/9/04 | | HB | 10/1/02 | 5/31/03 | |
| | HaunCast | 9/1/02 | 2/04 | | Africa | 12/15/01 | 12/31/03 | | GOTA | 4/11/03 | 8/03 | |
| | HB | 10/12/01 | 5/03 | | ATSOT | 12/22/01 | 6/30/03 | | India | 2/21/03 | 8/03 | |
| | ITD | 10/1/02 | 9/30/03 | | Cyberwor | 2/12/03 | 2/11/04 | | OO | 7/4/02 | 6/30/03 | |
| | | | | Dolphins | 8/15/02 | 8/14/03 | Sacramento Imx | Bugs | 5/19/03 | 11/19/03 | | |

| Theater | Film | Open | Close | Theater | Film | Open | Close | Theater | Film | Open | Close |
|-------------------|----------|----------|----------|---------------|----------|----------|----------|-----------------|----------|----------|----------|
| Sagamihara | GC | 3/1/03 | 8/31/03 | Stockholm | CRA | 3/6/03 | 10/6/03 | Townsville | SpaceSta | 10/18/02 | |
| | GOTA | 4/11/03 | 8/03 | | L&C | 3/15/03 | 9/14/03 | | TS | 5/30/03 | 1/31/04 |
| | SOSPI | 1/31/03 | 1/31/04 | | SpaceSta | 5/30/02 | 5/30/03 | | IOTS | 7/19/02 | 7/18/03 |
| | SpaceSta | 5/1/02 | 4/04 | | ALBT | 9/20/02 | 9/20/03 | | SE | 7/19/02 | 7/18/03 |
| | HB | 10/19/02 | 5/31/03 | | CRA | 5/9/03 | 2/9/04 | Tsuruga | Trex | 7/19/02 | 7/18/03 |
| Saint Augustine | MOF | 5/7/03 | 12/31/03 | Sudbury | E3Dcc | 5/5/00 | 6/30/03 | | ITD | 3/26/03 | 6/30/03 |
| | OO | 1/6/03 | 5/30/03 | | HB | 11/30/01 | 6/30/03 | | LOTF | 4/2/03 | 6/30/03 |
| | SAA | 2/4/03 | 8/30/03 | | JGWC | 11/29/02 | 11/28/03 | Tulsa Cmk | Bugs | 4/4/03 | 8/4/03 |
| Saint Louis Arch | L&C | 5/25/02 | 5/23/03 | | SAA | 9/21/01 | | | GOTA | 4/11/03 | 8/03 |
| Saint Louis SC | JGWC | 1/31/03 | 7/30/03 | | SpaceSta | 5/17/02 | | | India | 2/21/03 | 8/03 |
| Saint Paul | JGWC | 10/17/02 | 6/15/03 | Sydney WBS | WABOS | 10/16/02 | 10/20/03 | Umhlanga ISA | India | 3/14/03 | 9/13/03 |
| Saitama | Cyberwor | 3/8/03 | 6/1/03 | | CTPA | 5/5/03 | 6/30/04 | | GOTA | 4/11/03 | 8/03 |
| Sakai FCSC | JGWC | 4/1/03 | 7/31/03 | | JIAC | 10/1/02 | 5/31/03 | | BP | 9/1/01 | 7/30/03 |
| Salt Lake City CP | SAA | 1/1/03 | 6/30/03 | | SAA | 9/22/02 | | Vancouver Imx | HB | 11/1/02 | 5/31/03 |
| | Beavers | 4/11/03 | 3/31/04 | | Trex | 3/1/03 | 9/30/03 | | LS | 11/1/02 | 5/31/03 |
| San Antonio 2D | SpaceSta | 4/12/03 | 4/12/04 | | Alaska | 11/1/02 | | | SpaceSta | 10/14/02 | 5/13/03 |
| | Alamo | | | | ALBT | 3/6/03 | | | WABOS | 5/1/00 | 5/31/03 |
| San Antonio 3D | CRA | 2/14/03 | 10/14/03 | Syracuse | Antarc | 2/03 | 2/04 | | Alaska | 4/17/03 | 10/9/03 |
| | GOTA | 4/11/03 | 8/03 | | AR | 4/1/03 | 10/1/03 | | Bugs | 4/16/03 | 10/11/03 |
| | HaunCast | 6/7/02 | 6/30/03 | | Bears | 2/03 | 2/04 | | Extreme | 4/17/03 | 6/30/03 |
| San Diego NHM | Trex | 1/3/03 | 1/2/04 | | Bugs | 4/11/03 | 4/11/04 | | HB | 10/11/02 | 6/30/03 |
| | OO | 3/31/01 | 12/31/03 | | CTPA | 3/14/02 | 3/04 | Vancouver SW | India | 12/25/02 | 5/03 |
| | Wolves | 2/1/03 | 5/27/03 | | Cyberwor | 6/22/01 | 12/03 | | SOSPI | 1/31/03 | 1/31/04 |
| San Diego RHF | AJ | 10/5/01 | 6/30/03 | | HaunCast | 9/20/01 | 8/04 | | SpaceSta | 4/19/02 | 4/18/04 |
| | CRA | 2/14/03 | 10/14/03 | | HB | 7/22/02 | 10/03 | | AJ | 3/15/03 | 6/30/03 |
| | JGWC | 11/15/02 | 5/14/03 | | Horses | 9/12/02 | | | Bears | 6/29/02 | 6/03 |
| | Kilimanj | 5/15/03 | 11/15/03 | Taejon NSM | MOE | 10/1/02 | 12/31/03 | Vantaa | UX | 3/15/03 | 6/03 |
| | L&C | 8/2/02 | 6/3/03 | | SAA | 10/25/01 | 4/04 | | AR | 2/6/03 | 2/6/04 |
| San Francisco Loe | MOE | 11/1/01 | 6/30/03 | | SOSPI | 2/13/03 | 11/30/03 | | CV | 9/1/02 | 8/31/03 |
| | GOTA | 4/11/03 | 8/03 | | SpaceSta | 4/19/02 | 4/04 | Victoria | India | 1/4/03 | |
| | BP | 10/3/02 | 5/3/03 | | CTPA | 10/1/02 | | | LW | 5/15/03 | 9/15/03 |
| | CRA | 4/9/03 | 12/9/03 | | E3Dcc | 9/14/02 | 5/31/03 | | Trex | 3/03 | 9/03 |
| | HB | 11/6/02 | 10/31/03 | Taichung NMNS | TS | 5/17/03 | | Vienna LFC | Whales | 3/03 | 9/03 |
| San Simeon | MOE | 2/12/03 | 8/31/03 | | Yell | 1/22/03 | 1/24/04 | | E3D | 6/7/02 | 6/26/03 |
| | MTM | 10/3/02 | 5/3/03 | | HB | 7/1/02 | 7/31/03 | | HB | 6/7/02 | 6/26/03 |
| | SpaceSta | 10/3/02 | 5/1/03 | | OrigLife | 1/20/03 | | | ITD | 6/7/02 | 6/6/03 |
| | HCBTD | 8/17/96 | | | AlienAdv | 6/16/02 | 6/15/03 | | JGWC | 4/10/03 | 10/9/03 |
| | AR | 4/18/03 | 10/18/03 | Taipei AM | CTPA | 7/5/01 | 8/14/03 | Virginia Beach | SpaceSta | 1/1/03 | 12/31/03 |
| Sandy | L&C | 6/7/02 | 6/6/03 | | HB | 5/1/02 | 5/10/03 | | CRA | 3/20/03 | 11/20/03 |
| | Bears | 11/25/02 | 11/25/03 | | L5 | 1/15/03 | 1/14/04 | | Dolphins | 10/31/02 | 5/31/03 |
| | Dolphins | 5/25/02 | 5/24/03 | | Solarmax | 3/1/01 | 6/30/04 | Warsaw IT | Galapago | 7/12/02 | |
| Seattle Dome | Extreme | 5/24/02 | 5/27/03 | | India | 7/1/02 | 7/1/03 | | JIAC | 12/1/02 | 7/30/03 |
| | Apollo13 | 9/20/02 | 8/16/03 | Taipei MCRC | OO | 1/1/03 | 12/31/03 | | MOE | 4/1/03 | 9/30/03 |
| | JGWC | 1/17/03 | 7/16/03 | | AR | 3/31/03 | 9/28/03 | | SpaceSta | 9/1/02 | 8/31/03 |
| Seattle PSC 1 | L&C | 9/2/02 | 6/30/03 | | Dolphins | 3/31/03 | 8/31/03 | | TR | 4/11/03 | 8/31/03 |
| | Pulse | 4/1/03 | 10/1/03 | Tallahassee | MTM | 3/1/03 | 8/31/03 | Washington NASM | Whales | 12/31/02 | 6/30/03 |
| | GOTA | 4/11/03 | 8/03 | | TR | 4/14/03 | 7/31/03 | | CV | 3/10/03 | 3/05 |
| Seattle PSC 2 | SpaceSta | 5/17/02 | 5/04 | | CRA | 2/14/03 | 10/14/03 | | SpaceSta | 4/17/02 | |
| | Sedona | 3/28/98 | 12/31/03 | Tampa Cha | HB | 5/23/03 | 11/30/03 | | SU | 9/18/02 | |
| | Seoul | 12/21/02 | 6/21/03 | Tampa MOSI | JGWC | 11/22/02 | 5/21/03 | Washington NMNH | TF | 7/1/76 | |
| Shakopee | AR | 5/10/03 | 11/1/03 | | TS | 4/24/03 | 12/23/03 | | Bugs | 3/14/03 | 8/11/03 |
| | GC | 1/31/03 | 1/30/04 | | BP | 6/22/02 | 6/21/03 | | CDS | 11/2/02 | 8/31/03 |
| Shanghai Dome | JGWC | 11/16/02 | 5/14/03 | Taranto | LS | 6/30/02 | 6/19/03 | | Galapago | 10/27/99 | |
| | L&C | 9/1/02 | 8/31/03 | | Everest | 11/26/02 | 11/25/04 | | Pulse | 3/17/03 | 9/17/03 |
| | OO | 3/15/03 | 10/15/03 | | CRA | 3/1/03 | 11/1/03 | West Nyack Imx | GOTA | 4/11/03 | 8/03 |
| | SpaceSta | 7/1/02 | 6/30/03 | Tel Aviv NL | GOTA | 4/11/03 | 8/03 | | L&C | 2/6/03 | 7/4/03 |
| | Niagara | 9/1/02 | 8/31/03 | | SOSPI | 1/31/03 | 1/31/04 | | SpaceSta | 5/1/02 | 4/04 |
| Singapore DC | OnGuard | 2/13/99 | 12/03 | Tempe Imx | SpaceSta | 5/1/02 | 4/04 | Winnipeg | Apollo13 | 3/17/03 | 8/31/03 |
| | AEK | 11/21/02 | | | TS | 5/19/03 | 9/18/03 | | CRA | 2/14/03 | 10/14/03 |
| | Cyberwor | 4/1/03 | | Tianjin | GC | 2/1/03 | 1/31/04 | Woodbridge FP | SpaceSta | 10/13/02 | |
| Singapore GV | ITD | 1/15/03 | | | HB | 8/17/02 | 8/31/03 | | GOTA | 4/11/03 | 8/03 |
| | Trex | 4/1/03 | 3/31/04 | | OO | 10/18/01 | 12/31/03 | | SpaceSta | 4/26/02 | 4/05 |
| Singapore SC | AR | 1/4/03 | 7/4/03 | Tijuana | Pulse | 4/19/03 | 10/19/03 | Woodridge Cmk | GOTA | 4/11/03 | 8/03 |
| | CRA | 4/22/03 | 12/22/03 | | SAA | 2/22/03 | | | HB | 3/14/03 | 1/31/04 |
| | E3D | 5/16/03 | 10/31/03 | Tokorozawa | Alaska | 10/1/02 | 12/31/03 | | AlienAdv | 8/9/02 | 6/30/03 |
| Sinsheim | Galapago | 3/10/01 | 12/31/03 | | SAA | 12/21/02 | 6/30/03 | Wuerzburg | Dolphins | 12/1/02 | 11/30/03 |
| | SpaceSta | 5/9/02 | 5/8/04 | | HaunCast | 3/22/03 | 6/30/03 | | HaunCast | 12/1/01 | 5/31/03 |
| | Africa | 5/24/03 | 5/30/03 | Tokyo Sei | LOTF | 4/5/03 | 5/9/03 | | India | 12/6/02 | 5/03 |
| Sioux Falls | Bears | 5/24/03 | 9/26/03 | | SAA | 10/1/02 | 6/30/03 | | STTM | 12/13/00 | 5/12/03 |
| | Bears | 5/24/03 | 9/30/03 | | SpaceSta | 4/25/02 | 4/04 | | HB | 12/1/02 | 12/31/03 |
| | CV | 2/1/03 | 5/23/03 | Toronto FP | GOTA | 4/11/03 | 8/03 | Xalapa | Bears | 6/1/02 | 6/1/03 |
| Speyer Dome | Dolphins | 2/1/03 | 5/23/03 | | SpaceSta | 10/18/02 | 10/17/03 | | L&C | 6/15/02 | 6/14/03 |
| | SupeSpee | 5/24/03 | 9/26/03 | | Africa | 9/23/02 | 6/15/03 | | SAA | 5/10/03 | 9/30/03 |
| Speyer Imax | HB | 6/6/02 | 12/31/03 | Toronto OP | ALBT | 5/18/02 | 11/30/03 | Zion | ZC | 5/24/94 | |
| | CRA | 3/27/03 | 11/27/03 | | Antarc | 4/1/03 | 3/31/04 | | | | |
| | Extreme | 5/1/00 | | Toronto OSC | India | 5/1/03 | 12/31/04 | | | | |
| Spokane | Extreme | 2/8/02 | 9/1/03 | | MOE | 9/2/02 | 6/30/03 | | | | |
| | MOE | 2/1/01 | 6/30/03 | | HB | 10/12/01 | | | | | |
| | Alaska | 3/15/02 | 6/15/03 | | JGWC | 5/10/02 | | | | | |
| | Apollo13 | 4/1/03 | 6/1/03 | | SAA | 1/17/03 | 7/16/04 | | | | |

Key to Film Abbreviations

| Film | Title | Year | Dist | Film | Title | Year | Dist |
|----------|---------------------------------------|------|---------|--------------------------------|--|------------|------------|
| AEK | Africa's Elephant Kingdom | 1998 | IMAX | OO | Ocean Oasis | 2000 | SFI |
| Africa | Africa: the Serengeti | 1994 | HMNS | OrigLife | Origins of Life | 2001 | BFI |
| AIWC | Adventures in Wild California | 2000 | MFF | OW3D | Ocean Wonderland 3D | 2003 | 3DEL |
| AJ | Amazing Journeys | 1999 | HMNS | Ozarks | Ozarks: Legacy and Legend (aka Fiddle) | 1993 | IMAX |
| Alamo | Alamo: The Price of Freedom | 1988 | MFF | Pulse | Pulse: A Stomp Odyssey | 2002 | GSF |
| Alaska | Alaska: Spirit of the Wild | 1997 | HMNS | ROF | Ring of Fire | 1991 | SMM |
| ALBT | Australia: Land Beyond Time | 2002 | HMNS | S&R | Siegfried and Roy: The Magic Box | 1999 | 3D IMAX |
| AlienAdv | Alien Adventure | 1999 | 3D nWP | SAA | Shackleton's Antarctic Adventure | 2001 | WGBH |
| AllAcces | All Access | 2001 | IMAX | SE | Special Effects | 1996 | IMAX |
| Amazon | Amazon | 1997 | MFF | Sedona | Sedona: The Spirit of Wonder | 1998 | unk |
| Antarc | Antarctica | 1991 | MSI | Skydance | Skydance | 2002 | AC |
| Apollo13 | Apollo 13: The IMAX Experience | 2002 | IMAX | SOA | Spirit of American | 1999 | unk |
| AR | Adrenaline Rush | 2002 | GSF | Solarmax | Solarmax | 2000 | MSI |
| ATSOT | Across the Sea of Time | 1995 | 3D SPC | SOSPI | SOS Planet | 2002 | 3D nWP |
| Bears | Bears | 2001 | NWF | SpaceSta | Space Station | 2002 | 3D IMAX |
| Beavers | Beavers | 1988 | SLC | STTM | Ski to the Max | 2000 | WBF |
| BP | Blue Planet | 1990 | IMAX | SU | Straight Up: Helicopters in Action | 2002 | SKF |
| Bugs | Bugs! | 2003 | 3D SKF | SupeSpee | Super Speedway | 1997 | SLC |
| CDS | Cirque du Soleil: Journey of Man | 1999 | 3D SPC | T40 | Titanica (short) | 1992 | IMAX |
| CRA | Coral Reef Adventure | 2003 | MFF | T90 | Titanica (long) | 1992 | IMAX |
| CTPA | China: The Panda Adventure | 2001 | IMAX | TBAA | To Be An Astronaut | 1992 | DCI |
| CV | Cosmic Voyage | 1996 | IMAX | TF | To Fly! | 1976 | MFF |
| Cyberwor | Cyberworld 3D | 2000 | 3D IMAX | TR | Thrill Ride | 1997 | SPC |
| DIS | Destiny in Space | 1993 | IMAX | Trex | T-Rex: Back to the Cretaceous | 1998 | 3D IMAX |
| Discov | Discoverers, The | 1993 | MFF | TS | Top Speed | 2003 | MFF |
| Dolphins | Dolphins | 2000 | MFF | UGs | Ultimate G's: Zac's Flying Dream | 2000 | 3D GSF |
| E3D | Encounter in the Third Dimension | 1999 | 3D nWP | UX | Ultimate X | 2002 | BVP |
| E3Dcc | Enc. in the Third Dim. (ColorCode 3D) | 2000 | nWP | WABOS | We Are Born of Stars | 1985 | 3D IMAX |
| EMSH | Eruption of Mount St. Helens | 1980 | DCI | WAMnv | Water and Man (new ver.) | 2000 | XL |
| Everest | Everest | 1998 | MFF | Whales | Whales | 1996 | DCI |
| Extreme | Extreme | 1999 | EP | WOC | Wings of Courage | 1994 | 3D SPC |
| FOK | Fires of Kuwait | 1992 | IMAX | Wolves | Wolves | 1999 | NWF |
| Galapago | Galapagos | 1999 | 3D IMAX | Yell | Yellowstone | 1994 | DCI |
| GC | Grand Canyon: The Hidden Secrets | 1985 | DCI | ZC | Zion Canyon | 1994 | WCPI |
| GOTA | Ghosts of the Abyss | 2003 | 3D BVP | May 2003 Bookings Count | | | |
| HaunCast | Haunted Castle | 2001 | 3D nWP | | | | |
| HB | Human Body, The | 2001 | nWP | # Film | # Film | # Film | # Film |
| HCBTD | Hearst Castle: Building the Dream | 1996 | DCI | 87 SpaceSta | 11 Everest | 5 AEK | 2 HH |
| HH | Hidden Hawaii | 1992 | DCI | 57 GOTA | 11 ITD | 5 Antarc | 2 L5 |
| Horses | Horses: The Story of Equus | 2002 | IMAX | 53 HB | 11 Pulse | 5 E3Dcc | 2 MTM |
| India | India: Kingdom of the Tiger | 2002 | NWF | 38 CRA | 11 TS | 5 OW3D | 2 OrigLife |
| IOTS | Island of the Sharks | 1999 | IMAX | 32 L&C | 10 Apollo13 | 4 Africa | 2 STTM |
| ITD | Into the Deep | 1994 | 3D IMAX | 31 JGWC | 10 SU | 3 AJ | 2 T40 |
| JGWC | Jane Goodall's Wild Chimpanzees | 2002 | SMM | 27 MOE | 9 Dolphins | 3 ATSOT | 2 TF |
| JIAC | Journey into Amazing Caves | 2001 | MFF | 20 HaunCast | 9 E3D | 3 BP | 2 UGs |
| Kilimanj | Kilimanjaro: To The Roof of Africa | 2002 | HMNS | 20 SAA | 9 Extreme | 3 FOK | 2 WABOS |
| L&C | Lewis & Clark: Great Journey West | 2002 | DCI | 17 Bugs | 9 Galapago | 3 IOTS | 2 Wolves |
| L5 | L5: First City in Space | 1996 | 3D IMAX | 16 OO | 8 Alaska | 3 LOTF | 1 AIWC |
| LOLL | Legend of Loch Lomond, The | 2002 | SKF | 16 Trex | 8 AlienAdv | 3 MOF | 1 Alamo |
| LOTF | Legend of the Forest: Special Edition | 2003 | AOI | 14 AR | 8 Whales | 3 OM | 1 Amazon |
| LS | Living Sea, The | 1994 | MFF | 14 Cyberwor | 7 ALBT | 3 Solarmax | 1 Beavers |
| LW | Lost Worlds: Life in the Balance | 2001 | PCI | 14 India | 6 CV | 3 TBAA | 1 Discov |
| MOE | Mysteries of Egypt | 1998 | DCI | 13 Bears | 6 Horses | 3 TR | 1 EMSH |
| MOF | Magic of Flight | 1997 | MFF | 13 GC | 6 JIAC | 3 WOC | 1 HCBTD |
| MOTM | Mystery of the Maya | 1995 | BFI | 13 SOSPI | 6 Kilimanj | 3 Yell | 1 LOLL |
| MTA | Mark Twain's America | 1998 | 3D SPC | 12 CDS | 6 LS | 2 AllAcces | 1 MOTM |
| MTM | Mission to Mir | 1997 | IMAX | 11 CTPA | 6 LW | 2 DIS | 1 MTA |
| Niagara | Niagara | 1987 | DCI | | | | |
| OM | Ocean Men | 2001 | nWP | | | | |
| OnGuard | On Guard | 1999 | unk | | | | |

Directory of Organizations Mentioned in this Issue of LF Examiner

Distributors' abbreviations are listed in **bold**.

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SHORTS

Ghosts watch: \$5.7M in 3 weeks

Ghosts of the Abyss, James Cameron's 3D LF return to the wreck of the *Titanic*, has earned \$5.74 million in its first three weeks of release, making it the fourth fastest grossing LF film (among films that have reported box office numbers). It is behind three other Disney releases, *Fantasia/2000*, *Beauty and the Beast*, and *The Lion King*, and is ahead of *Star Wars, Episode II: The IMAX Experience* and *Everest*.

Top 10* LF films after 3 weeks

| | |
|-------------------------------|--------------|
| <i>Fantasia/2000</i> | \$12,218,125 |
| <i>Beauty & the Beast</i> | \$11,072,802 |
| <i>Lion King</i> | \$7,442,173 |
| <i>Ghosts of the Abyss</i> | \$5,737,427 |
| <i>Star Wars, Ep. II</i> | \$5,090,243 |
| <i>Everest</i> | \$2,847,389 |
| <i>Space Station</i> | \$2,175,549 |
| <i>Michael Jordan</i> | \$2,486,692 |
| <i>Ultimate X</i> | \$1,683,183 |
| <i>Cyberworld</i> | \$1,266,163 |
| <i>Apollo 13</i> | \$808,543 |

* among films that reported grosses

Cameron will present the film and a keynote address at the annual conference of the **Large Format Cinema Association** in Los Angeles on May 14, and days later will fly to France to introduce it at the **Cannes Film Festival**.

All signs are that popular and critical response is overwhelmingly positive, although a few critics have found fault with the perceived banality of **Bill Paxton's** unscripted reactions to his visit to the wreck site. No one, press or public, seems to have noticed that the film, originated on HD video, fills only about two-thirds of the LF screen, with black bands at the top and side of the frame.

Ghosts is showing at 97 theaters in North America, 60% of which are LF screens, the rest being 35mm houses fitted with over/under lens systems. Although **Buena Vista Pictures Distribution** is declining to disclose separate box office figures for the formats, **Imax Corporation** co-CEO **Richard Gelfond** revealed the following details in the company's quarterly conference call with analysts on May 5: "The first weekend, the IMAX theaters outgrossed [the 35mm screens] by about

three to four times, and then the 35mm theaters fell off quite rapidly. By the second or third week, the IMAX theaters were outdrawing them by about six to one and it was coming off [some] of the 35mm screens." It is not clear whether Gelfond was referring to per-screen averages, or totals by format.

Silleck to shoot Tour de France

Director **Bayley Silleck** will film the 2003 Tour de France this summer for *Brain Power* (wt), a 40-minute LF film being produced by Boston-based **Partners Healthcare**. Shooting for the US\$8.8 million film will continue in the fall with scientific imaging and CGI work for an expected release in late 2004 or early 2005. Negotiations for distribution are nearly complete and will be announced shortly.

The project is partially funded by a \$2.9 million grant from the U.S. **National Science Foundation**, the largest ever made to an LF film. Senior producer **JoAnna Baldwin Mallory** is also seeking a major corporate sponsor for the brain film. Mallory is director of Partners' office of New Ventures, which she says is "capitalizing on Partner's strengths as one of the largest biomedical research consortia in the country" to promote public science education. The office is developing another LF film, to be directed by **Peter Georgi**, and two television programs.

Brain Power has the exclusive LF filming rights for the 2003 Tour de France. This year is the 100th anniversary of the three-week bicycle race that traverses 2,094 miles (3,350 km) of the French countryside, and will provide American **Lance Armstrong** with the chance to tie three other five-time winners and match Miguel Indurain's feat of winning five Tours in a row.

Low making Red Flag with K2

Stephen Low Productions will begin shooting this summer for *Red Flag*, the premiere film for the new extension of the **Smithsonian's National Air and Space Museum** in Virginia. The **Stephen F. Udvar Hazy Center** is set to open near

Dulles International Airport in December 2003, the 100th anniversary of the **Wright Brothers'** first powered flight.

The fully funded film looks at the U.S. Air Force's **Red Flag** training unit, which puts rookie fighter pilots through rigorous air combat exercises to improve their effectiveness and chances of survival. The film's title sponsor is the **Boeing Company**. Executive producers are **Robert Kresser** and **Jan Baird** for **K2 Communications**. **Stephen Low** will direct and produce.

Letter from Kuwait

Marco Markovich sent us the following note from Kuwait, where he is director of the IMAX theater at the **Scientific Center of Kuwait**:

"The schools are slowly coming back [to the center] in the mornings. Some American and English schools are working extra hard to catch up on lost time and are planning on coming less often. The past weekend [May 2-3] was very busy again, although the numbers are not what they were before the war started. We are planning a film festival with about ten films in June to jumpstart the summer. So in general, things are slowly going back to normal."

A report on the effects of the war in Iraq will appear in a future issue of *LF Examiner*.

Sheridan College's 2nd LF class

On April 12-13, cinematographer **Richard Leiterman** taught the second Large-Format Film Primer at **Sheridan College** in Oakville, Ontario, Canada. Speakers included **Toni Myers** of **Imax Corporation's** space unit, **Gord Harris** of **go-R&D Consulting**, and **David Van Duzen** from Imax's camera department.

The course is intended to interest and inspire young filmmakers to work in LF. Last year's grads, **Kalpesh Patel** and **Mark Bethune**, both went on to produce short 15/70 films.

Ocean Oasis at CA Earth Day event

The **San Diego Natural History Museum**
(see *SHORTS* on page 11)